EBRUARY 21, 1987 NEWSPAPER $3.50

CASH BOX™

SWEETHEARTS of the Rodeo

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THE SOUNDTRACK WITH THE MUSCLE TO GO ALL THE WAY.

STALLONE

OVER THE TOP

Featuring New Music By:

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KENNY LOGGINS
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ASIA*
BIG TROUBLE
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THE ORIGINAL MOTION PICTURE SOUNDTRACK.

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"WINNER TAKES IT ALL" BY SAMMY HAGAR

And

"MEET ME HALF WAY" BY KENNY LOGGINS.

On Columbia Records, Cassettes and Compact Discs.

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CASH BOX™

INTERNATIONAL MUSIC/COIN MACHINE/HOME ENTERTAINMENT WEEKLY

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POP SINGLE

#1 **LIVIN' ON A PRAYER**
Bon Jovi
Mercury/PolyGram

B/C SINGLE

#1 **HAVE YOU EVER LOVED**
Freddie Jackson
Capitol

COUNTRY SINGLE

#1 **I CAN'T WIN FOR LOSIN'**
Earl Thomas Conley
RCA

JAZZ

#1 **A NICE PLACE TO BE**
George Howard
MCA

COMPACT DISC

#1 **GRACELAND**
Paul Simon
Warner Bros.

WINNER'S CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

POP ALBUM

#1 **SLIPPERY WHEN WET**
Bon Jovi
Mercury/PolyGram

B/C ALBUM

#1 **GIVE ME THE REASON**
Luther Vandross
Epic

COUNTRY ALBUM

#1 **STORMS OF LIFE**
Randy Travis
Warner Bros.

MUSIC VIDEO

#1 **C'EST LA VIE**
Robbie Nevil
Manhattan

12" SINGLE

#1 **CONTROL**
Janet Jackson
A&M

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

Title
Artist, Label, Number
Producer (Songwriter)

		L W	W O C
1	**LIVIN' ON A PRAYER** BON JOVI (Mercury/PolyGram 888 184-7) B. FAIRBAIRN (J. BON JOVI, R.SAMBORA, D. CHILD)	1	11
2	**OPEN YOUR HEART** MADONNA (Sire/Warner Bros. 7-28508) MADONNA, P. LEONARD (MADONNA, G. COLE, P. RAFELSON)	2	12
3	**AT THIS MOMENT** BILLY VERA & THE BEATERS (Rhino RNOR 74403) J. BAXTER (B. VERA)	3	15
4	**WILL YOU STILL LOVE ME?** CHICAGO (Warner Bros. 7-28512) D. FOSTER (D. FOSTER, T. KEANE, R. BASKIN)	5	15
5	**KEEP YOUR HANDS TO YOURSELF** GEORGIA SATELLITES (Elektra 7-69502) J. GLIXMAN (D. BAIRD)	6	14
6	**JACOBS LADDER** HUEY LEWIS AND THE NEWS (Chrysalis VS4 43097) HUEY LEWIS AND THE NEWS (B. HORNSBY, J. HORNSBY)	9	6
7	**TOUCH ME (I WANT YOUR BODY)** SAMANTHA FOX (Jive/RCA 1006-7) J. ASTROP, P. Q. HARRIS (M. SHREEVE, J. ASTROP, P. Q. HARRIS)	7	16
8	**YOU GOT IT ALL** THE JETS (MCA 52968) D POWELL, D. RIVKIN (R. HOLMES)	11	15
9	**BALLERINA GIRL** LIONEL RICHIE (Motown 1873-MF) L. RICHIE, J.A. CARMICHAEL (L. RICHIE)	10	12
10	**CHANGE OF HEART** CYNDI LAUPER (Portrait/CBS 37-06431) C. LAUPER, L. PETZE (E. MOWHAWK, C. LAUPER)	4	13
11	**(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)** BEASTIE BOYS (Def Jam/Columbia 38-06595) R. RUBIN, BEASTIE BOYS (BEASTIE BOYS, R. RUBIN)	16	10
12	**SHAKE YOU DOWN** GREGORY ABBOTT (Columbia 38-05894) G. ABBOTT (G. ABBOTT)	8	19
13	**WE'RE READY** BOSTON (MCA 52985) T. SCHOLZ (T. SCHOLZ)	12	12
14	**I'LL BE ALRIGHT WITHOUT YOU** JOURNEY (Columbia 38-06301) S. PERRY (S. PERRY, J. CAIN, N. SCHON)	17	12
15	**STOP TO LOVE** LUTHER VANDROSS (Epic 34-06523) L. VANDROSS, M. MILLER (L. VANDROSS, N ADDERLY Jr.)	15	15
16	**LOVE YOU DOWN** READY FOR THE WORLD (MCA-52947) READY FOR THE WORLD, G. SPANIOLA (M. RILEY, JR.)	18	13
17	**BIG TIME** PETER GABRIEL (Geffen/Warner Bros. 7-28503) D. LANOIS, P. GABRIEL (P. GABRIEL)	19	13
18	**RESPECT YOURSELF** BRUCE WILLIS (Motown 1876MF) ROBERT KRAFT (M. RICE, L. INGRAM)	21	6
19	**SOMEWHERE OUT THERE** LINDA RONSTADT & JAMES INGRAM (MCA 52973) P. ASHER (J. HORNER, B. MANN, C. WEIL)	25	10
20	**STAY THE NIGHT** BENJAMIN ORR (Elektra 7-69506) M. SHIPLEY, B. ORR, L. KLEIN (B. ORR, D. GREY PAGE)	20	16
21	**I WANNA GO BACK** EDDIE MONEY (Columbia 38-06569) R. ZITO, E. MONEY (D. CHAUNCEY, M.BYROM, I. WALKER)	24	11
22	**TALK TO ME** CHICO DeBARGE (Gordy/Motown 1858MF) S. DRINKWATER (N. MUNDY, F. GOLDEE, P. FOX)	22	14
23	**NOBODY'S FOOL** CINDERELLA (Mercury/PolyGram 884 851-7) A. JOHNS (T. KEIFER)	23	15
24	**MANDOLIN RAIN** BRUCE HORNSBY AND THE RANGE (RCA 5087-RAA) B. HORNSBY, E. SCHEINER (B.R. HORNSBY, J. HORNSBY)	26	6
25	**LET'S WAIT AWHILE** JANET JACKSON (A & M AM-2906) J. JAM, T. LEWIS, J. JACKSON (J. HARRIS II, T. LEWIS, J. JACKSON, M. ANDREWS)	29	5
26	**BRAND NEW LOVER** DEAD OR ALIVE (Epic 34-06374) STOCK, AITKEN, WATERMAN (DEAD OR ALIVE)	27	10
27	**C'EST LA VIE** ROBBIE NEVIL (Manhattan B50047) A. SADKIN, P. THORNALLEY (NEVIL, PAIN, HOLDING)	13	19
28	**SOMEDAY** GLASS TIGER (Manhattan/EMI B-50048) J. VALLANCE (GLASS TIGER, J. VALLANCE)	14	17
29	**CONTROL** JANET JACKSON (A&M AM-2877) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	28	17
30	**NOTHING'S GONNA STOP US NOW** STARSHIP (Grunt/RCA 5109-7-GAA) N. M. WALDEN (D. WARREN, A. HAMMOND)	34	4
31	**WALK LIKE AN EGYPTIAN** BANGLES (Columbia 38-06257) D. KAHNE (L. STERNBERG)	30	22
32	**LET'S GO!** WANG CHUNG (Geffen 7-28531) P. WOLF (WANG CHUNG)	36	5
33	**COME GO WITH ME** EXPOSÉ (Arista AS1-9555) L. A. MARTINEE (L.A. MARTINEE)	39	5
34	**FACTS OF LOVE** JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 7-28588) E. ROGERS, C. STURKEN, J. LORBER (C. STURKEN, E. ROGERS)	37	11
35	**CAN'T HELP FALLING IN LOVE** COREY HART (EMI America B-8368) P. CHAPMAN, C. HART (CREATORE, PERRITTI, WEISS)	35	12
36	**THE FINAL COUNTDOWN** EUROPE (Epic 34-06416) K. ELSON (J. TEMPEST)	41	5
37	**THIS IS THE TIME** BILLY JOEL (Columbia 38-06526) P. RAMONE (B. JOEL)	32	15
38	**TONIGHT, TONIGHT, TONIGHT** GENESIS (Atlantic 7-89290) GENESIS, H. PADGHAM (A. BANKS, P. COLLINS, M. RUTHERFORD)	47	2
39	**THAT AIN'T LOVE** REO SPEEDWAGON (Epic 34-06656) K. CRONIN, G. RICHRATH, A. GRATZER, D. DeVORE (K. CRONIN)	44	4
40	**CANDY** CAMEO (Atlantic Artists/PolyGram 888 193-7) L. BLACKMAN (BLACKMAN, L. JENKINS)	43	6
41	**DONT' NEED A GUN** BILLY IDOL (Chrysalis VS4-43087) K. FORESY (B. IDOL)	45	5
42	**CAUGHT UP IN THE RAPTURE** ANITA BAKER (Elektra 7-69511) M.J. POWELL (G. GLENN, D. QUANDER)	42	11
43	**DON'T DREAM IT'S OVER** CROWDED HOUSE (Capitol B5614) M. FROOM (N. FINN)	46	6
44	**MIDNIGHT BLUE** LOU GRAMM (Atlantic 7-89304) P. MORAN, L. GRAMM (L. GRAMM, B. TURGON)	48	4
	WINNER'S CIRCLE		
45	**LEAN ON ME** CLUB NOUVEAU (Warner Bros. 7-28430) J. KING, T. McELROY, D. FOSTER (B. WITHERS)	54	2
46	**FIRE** BRUCE SPRINGSTEEN & THE E STREET BAND (Columbia CS7 02639) B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN (B. SPRINGSTEEN)	50	4
47	**WE CONNECT** STACEY Q (Atlantic 7-89331) J. ST. JAMES, (W. WILCOX)	49	10
48	**LAND OF CONFUSION** GENESIS (Atlantic 7-89336) GENESIS, H. PADGHAM (A. BANKS, P. COLLINS, M. RUTHERFORD)	31	17
49	**WHAT YOU GET IS WHAT YOU SEE** TINA TURNER (Capitol B-5668) T. BRITTEN (T. BRITTEN. G. LYLE)	57	3
50	**SKIN TRADE** DURAN DURAN (Capitol B 5670) N. RODGERS, DURAN DURAN (TAYLOR, RHODES, LeBON)	55	4
51	**WITHOUT YOUR LOVE** TOTO (Columbia 38-06570) TOTO (D. PAICHK)	38	9
	CHARTBREAKER		
52	**I KNEW YOU WERE WAITING (FOR ME)** ARETHA FRANKLIN (Arista AS1-9559) N. M. WALDEN (CLIMIE, MORGAN)	DEBUT	
53	**CRY WOLF** A-HA (Warner Bros. 7-28500) A. TARNEY (MAGS, P. WAAKTAAR)	58	5
54	**THE HONEYTHIEF** HIPSWAY (Columbia 38-06579) G. LANGAN (A. McLEOD, J. McELHONE, G. SKINNER, H. TRAVERS)	61	5
55	**BIG MISTAKE** PETER CETERA (Full Moon/Warner Bros. 7-28507) M. OMARTIAN (CETERA, GALPIN)	56	5
56	**SHELTER** LONE JUSTICE (Geffen/Warner Bros. 7-28520) L. STEVEN J. IOVINE, LONE JUSTICE (M. McKEE, S.V. ZANDT)	60	6
57	**THE FINER THINGS** STEVE WINWOOD (Island/Warner Bros. 7-28498) R. TITELMAN, S. WINWOOD (S. WINWOOD, W. JENNINGS)	68	3
58	**SOMEONE LIKE YOU** DARYL HALL (RCA 5105) D. HALL, D. A. STEWART, "T-BONE" WOLK (D. HALL)	59	5
59	**DON'T LEAVE ME THIS WAY** COMMUNARDS (MCA 52928) M. THORNE (GAMBLE, HUFF, GILBERT)	64	4
60	**AS WE LAY** SHIRLEY MURDOCK (Elektra 7-69518) R. TROUTMAN (L. TROUTMAN, B. BECK)	65	5
61	**IS THIS LOVE** SURVIVOR (Scotti Bros./CBS ZS4 06381) R. NEVISON, F. SULLIVAN (J. PETERIK, F. SULLIVAN)	40	18
62	**WALKING DOWN YOUR STREET** BANGLES (Columbia 38-06674) D. KAHNE (S. HOFFS, L. GUTIERREZ, D. KHANE)	80	2
63	**NOTORIOUS** DURAN DURAN (Capitol B-5648) N. RODGERS (TAYLOR, RHODES, LEBON)	33	17
64	**THE WAY IT IS** BRUCE HORNSBY AND THE RANGE (RCA 5023-7) B. HORNSBY, E.SCHEINER (B. R. HORNSBY)	53	23
65	**EVERYBODY HAVE FUN TONIGHT** WANG CHUNG (Geffen 7-28562) P. WOLF (WANG CHUNG, P. WOLF	51	21
66	**AIN'T SO EASY** DAVID & DAVID (A&M AM-2905) D. SIGERSON (D. BAERWALD, D. RICKETTS)	72	4
67	**JIMMY LEE** ARETHA FRANKLIN (Arista AS1-9546) N.M. WALDEN (N.M. WALDEN, J. COHEN, P. GLASS, A L. WALDEN)	52	12
68	**VICTORY** KOOL & THE GANG (Mercury/PolyGram 885 358-7) K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG (K. BAYYAN, R. BELL, J. TAYLOR)	62	17
69	**KISS YOU (WHEN IT'S DANGEROUS)** EIGHT SECONDS (Polydor/PolyGRam 885-352-7) ReHINE (EIGHT SECONDS)	74	4
70	**STAND BY ME** BEN E. KING (Atlantic 7-89361) NOT LISTED (B. E. KING,J. LEIBER, M. STOLLER)	63	21
71	**YOU GIVE LOVE A BAD NAME** BON JOVI (Mercury/PolyGram 884953-7) B FAIRBAIN (J.BON JOVI,R. SAMBORA, D. CHILD)	66	25
72	**FOR TONIGHT** NANCY MARTINEZ (Atlantic 7-89371) T. ALI, S. MUNZIBAI (P. GEORGE, D. PACIFICI)	67	19
73	**DOMINOES** ROBBIE NEVIL (Manhattan/EMI B 50053) A. SADKIN (R, NEVIL, EASTMAN, HART)	DEBUT	
74	**COMING UP CLOSE** 'TIL TUESDAY (Epic 34-06571) R. DAVIES (A. MANN)	78	6
75	**WINNER TAKES IT ALL** SAMMY HAGAR (Columbia 38-06647) G. MORODER, S. HAGAR, E. VAN HALEN (G. MORODER, T. WHITLOCK)	84	2
76	**MY BABY** THE PRETENDERS (Sire/Warner Bros. 7-28496) B. CLEARMOUNTAIN, J. IOVINE (C. HYNDE)	77	3
77	**HAVE YOU EVER LOVED SOMEBODY** FREDDIE JACKSON (Capitol B-5661) B. EASTMOND (B. EASTMOND, J. SKINNER)	79	3
78	**STONE LOVE** KOOL & THE GANG (Mercury/PolyGram 888 292-7) K. BAYYAN, (R. BELL) I.B.M.C. & KOOL & THE GANG (C. SMITH, J. TAYLOR, KOOL & THE GANG)	86	2
79	**SERIOUS** DONNA ALLEN (21/Atco 7-99497) L. PACE (L. PACE, D. ALLEN, BLITZ)	89	2
80	**SMOKING GUN** THE ROBERT CRAY BAND (Mercury/PolyGram 888 343-7) B. BROMBERG. D. WALKER (D. AMY, R. CRAY, R. COUSINS)	DEBUT	
81	**MAKE IT MEAN SOMETHING** ROB JUNGKLAS (Manhattan/EMI B-50054) W. WITTMAN (JUNGKLAS,, HOLDER, CROMWELL)	81	3
82	**HOW MUCH LOVE** SURVIVOR (Scotti Bros./Epic ZS4-06705) R. NEVISON, F. SULLIVAN (J. PETERIK, F. SULLIVAN)	87	2
83	**HOLD ME** SHEILA E. (Paisley Park/Warner Bros. 7-28580) SHEILA E. (SHEILA E., C. GUZMAN, E. MININFIELD)	83	3
84	**NOTHING'S GONNA CHANGE MY LOVE** GLENN MEDEIROS (Amherst 311) J. STONE, (M. MASSER, G. GOFFIN)	DEBUT	
85	**BOOM BOOM** PAUL LEKAKIS (ZYT 5571) N. M. WALDEN (CLIME, MORGAN)	DEBUT	
86	**HOOKED ON YOU** SWEET SENSATION (Next Plateau NP 50046)T. CURRIER, D. SANCHEZ (J. MALLOY, D. SANCHEZ)	82	4
87	**THE LADY IN RED** CHRIS De BURGH (A&M AM2848) P. HARDIMAN (C. De BURGH)	DEBUT	
88	**LIGHT OF DAY** THE BARBUSTERS (JOAN JETT AND THE BLACKHEARTS) (Blackheart/CBS Associated ZS4-06692) J. IOVINE (B. SPRINGSTEEN)	DEBUT	
89	**I GOT THE FEELIN' (IT'S OVER)** GREGORY ABBOTT (Columbia 38-06632) G. ABBOTT (G. ABBOTT)	DEBUT	
90	**DANCE** RATT (Atlantic 7-89354) B. HILL (PEARCY, CROSBY, DeMARTINI, HILL)	DEBUT	
91	**DEEP RIVER WOMAN** LIONEL RICHIE (Motown 1873MF) J. A. CARMICHAEL (L. RICHIE)	92	5
92	**ALL I WANT** HOWARD JONES (Elektra 7-69494) A. MARDIN (H. JONES)	69	6
93	**SUMMERTIME, SUMMERTIME** NOCERA (Sleeping Bag 7LX-22) F.M. FISHER (NOCERA, FISHER)	88	3
94	**IF I SAY YES** FIVE STAR (RCA 5083-7) B. PEARSON, M. JAY (M. JAY, M. MORROW)	85	6
95	**THE NEXT TIME I FALL** PETER CETERA/AMY GRANT (Full Moon/Warner Bros. 7-28597) M. OMARTIAN (CALDWELL, GORDON)	76	23
96	**THE BEST MAN IN THE WORLD** ANN WILSON (Capitol B 5654) R. NEVISON (BARRY, WILSON, WILSON, ENNIS)	75	13
97	**COMING AROUND AGAIN** CARLY SIMON (Arista AS1-9525) S. KUNKEL, B. PAYNE, G. MASSENGURGH, P. SAMWELL, SMITH (C. SIMON)	70	16
98	**DON'T GET ME WRONG** THE PRETENDERS (Sire/Warner Bros. 7-28630) J. IOVINE, B. CLEARMOUNTAIN (C. HYNDE)	71	20
99	**GIRLFRIEND** BOBBY BROWN (MCA 52866) L. WHITE (L. WHITE, L. PETERS, K. CRUMPLER)	93	10
100	**THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES** TIMBUK 3 (IRS 529401) D. HERING (P.McDONALD)	91	17

ALPHABETICAL LISTING ON INSIDE BACK COVER

Angela Bofill
SOMETHING SPECIAL
THE NEW HIT SINGLE
FROM THE PLATINUM PLUS ALBUM
"WINNER IN YOU"
FEATURED IN THE TOUCHSTONE FILM
OUTRAGEOUS FORTUNE
PRODUCED BY: HOWIE RICE AND BUD ELLISON
MANAGEMENT: GALLIN, MOREY & ASSOCIATES
MCA RECORDS
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STARTIN' SOMETHING — *Epic recording artist Michael Jackson made a surprise appearance at the CBS Records Int'l marketing meetings held recently in New York to plan strategies for upcoming new releases on the CBS label. Pictured are (l - r): Bunny Freidus, sr vp, creative operations, CBS Records Int'l; Bob Summer, pres, CBS Records Int'l; Jackson; Walter Yetnikoff, pres, CBS Records Group; and Frank DiLeo, Jackson's mgr.*

L.A.'s Venerable Rocker, KMET, Silenced In Favor Of New Format

By Rob Yardumian

LOS ANGELES—A rock and roll institution was silenced last week in Los Angeles. Legendary album rock station KMET, credited by many for pioneering the Album Oriented Rock (AOR) format and for many years at the forefront of the national rock scene, suddenly went off the air last Friday, February 6. Station boss Howard Bloom and program director Frank Cody summoned their staff to the Sheraton Universal Hotel here and individually dismissed 18 staff members, including the entire air team.

A new format under the call letters KTWV will be unveiled Saturday, February 14, at 12 noon. At press time, speculation about the new format revolved around two likely candidates: a soft jazz/New Age format targeting the lucrative baby boomer audience or the more likely option of a hybrid dance rock/new rock format that combines formulas of two market heavyweights, KPWR (Power 106) and KROQ.

KMET has been broadcasting its AOR format since 1968, and gained a nationwide reputation for progressive rock programming and irreverent, yet topical and incisive commentary during the 1970s. The station was responsible for breaking countless acts to the L.A. market, and also introduced such long-running radio programs as Jim Ladd's "Inner-View," Mary Turner's "Off The Record," and "The Dr. Den ni Show."

Since the early 1980s, however, K has been plagued by a succession o ro gram directors and ever-tightening pla sts leading to a ratings decline which culr ta ed in a 1.6 market share in Arbitron 1986 survey.

The final decision to alter the sta n format and air staff was made on Feb a 2, according to Cody. "It was a very, e difficult decision," he lamented. "No ever wants to give up on something a e endary as KMET. Unfortunately, its tin c cle had passed, and there was nothing we could do."

Rumors are flying rampant about th n spective format, which KMET has thoroughly under wraps. Whatever prises are made public Saturday howe is certain to be a radical shift away KMET's previous status as album rock er. The initial buzz on the street was th station, located at 94.7 on the FM would become the nation's first New format, concentrating primarily on ham Hill-type offerings. Tracy Hill, a cist for the label, commented that "we been hearing rumors that there will be Age programming on the station. It w

(continued on pag

RCA/Ariola To End Pressing Of Vinyl Records By Year's End

By Lee Jeske

NEW YORK—RCA/Ariola will completely phase out its manufacture of black vinyl records by the end of 1987. The company will close its Indianapolis record pressing facility and phase out operations at its Indianapolis commercial distribution center, displacing some 700 employees.

"It's not a vote of no confidence in black vinyl," said an RCA spokesman. "It's simply no longer economically viable for RCA/Ariola to manufacture black vinyl. We intend to contract with third party vendors for our pressing."

The company said its decision was based on the steady decline in consumer preference for black vinyl. RCA has been pressing records in Indianapolis since 1939, and has been at its present pressing location since 1979. It leases four buildings in Indianapolis, occupying 850,000 square feet of space. An RCA spokesman said that the plant pressed less than 50% of its rated capacity in 1986, with substantially less than that envisioned for 1987. Several years ago, the plant was working at full capacity. RCA would not divulge figures as to the number of records previously pressed at the plant or its projected black vinyl needs in the future, though the company spokesman said, "there are more than adequate third party pressing facilities out there to meet our needs."

RCA/Ariola's cassette duplication facility in Weavervile, North Carolina, opened two years ago, will not be affected by this move. RCA/Ariola said that is has contacted Indiana city and state officials and will be working with local and stage agencies to assist employees in outplacement and retraining.

CBS To Eliminate Promo 12" To Rock Radio

By Stephen Padgett

LOS ANGELES—A letter to rock radio programmers from Paul Rappaport, vice president album promotion, Columbia Records, and Harvey Leeds, vice president album promotion, Epic/EPA last week disclosed CBS Records' plan to discontinue 12" promotional record service to radio stations. Citing the widely held opinion that 12" promotional singles have "suffered from massive over use," the letter stated that the Columbia, Epic/Portrait/CBS Associated labels will be "moving towards eliminating a good part of our twelve-inch releases."

Columbia and Epic will continue to service stations with 12" singles in advance of an album's release. But subsequent releases of priority tracks in the 12" format are now going to be a thing of the past. Jim McKeon, director of album promotion, Columbia Records, indicating that the new policy is effective now, stated "We are phasing in this policy immediately . . . There's no timetable *per se*, but we're already making plans to do without 12"s."

According to Leeds, Columbia and Epic/EPA will reservice stations with albums that are specially stickered indicating which tracks are the company's priority tracks. Leeds welcomes, though, the concept of rock radio stations playing cuts that are not necessarily the record company's current priority. "The more that they play from an album, the happier we as a record company are, because they're playing artists not tracks. Hopefully it will give depth to the records," commented Leeds.

"Album radio really turned into Top Track radio and hopefully this will turn it back into album radio," he said.

Album oriented rock stations largely welcomed the move. Mark Chernoff, program director for New York's WNEW respor "Wonderful." The pre-LP 12" was obv ly welcome, according to Chernoff. "V there's an advance 12" and its on a g that you want to play, you immediately that record even if it isn't the best cut said. Once the album comes out, the Chernoff asserted that he plays which cuts he likes best.

Kurt Kelly, program director for Los geles' KLOS, responded that the move no direct effect upon his station. "It do really affect us," he said, " because we most of our library off compact anyway."

"Usually," he added, "when we ge album, we listen to the whole album earmark how many tracks we think v even going to play off it. We have a d good idea when an album first comes how many tracks deep we're ever goir end up on it."

CBS's move to eliminate the 12" pr

(continued on pag

CBS Records Group Posts Record Profit Year

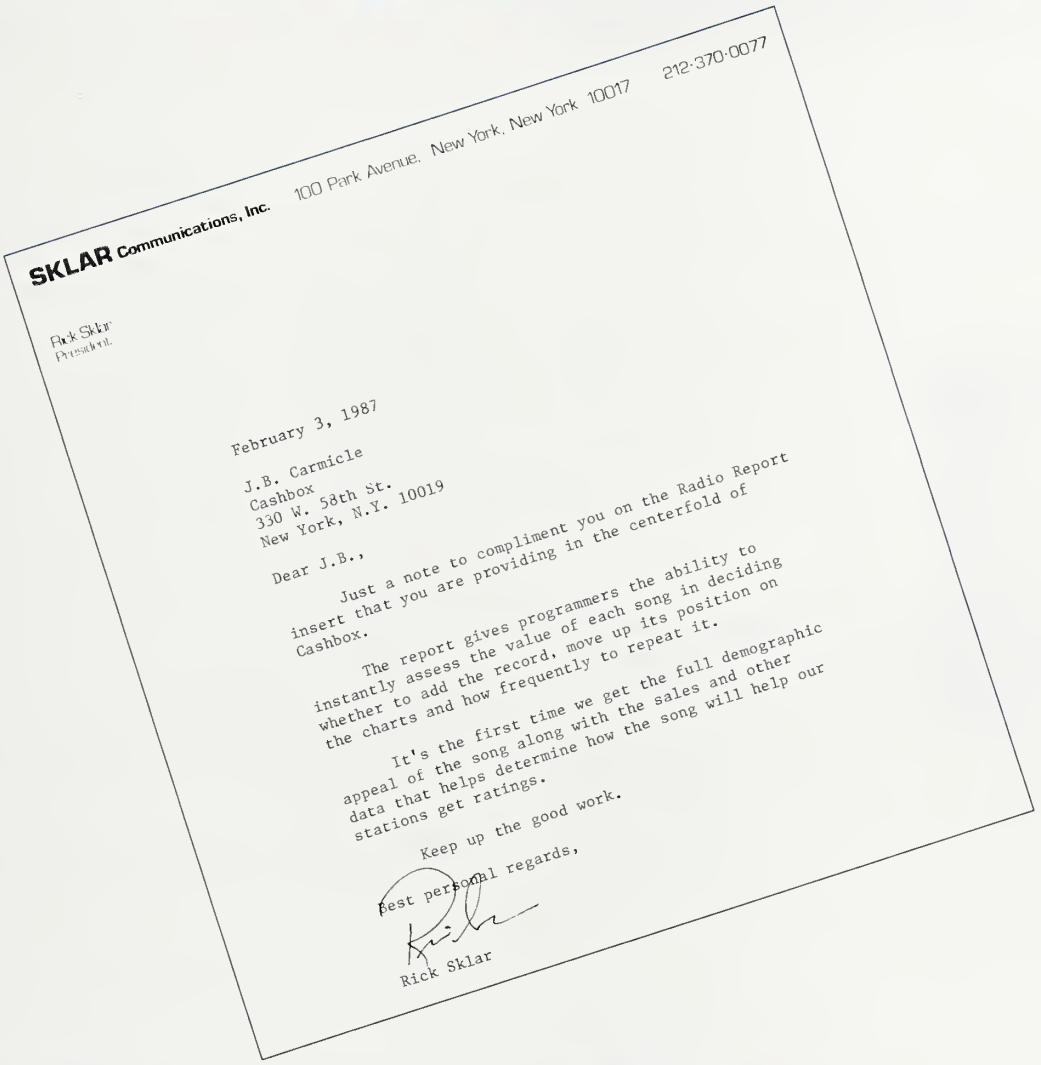
NEW YORK—The CBS Records Group's 1986 profit performance was the largest in the Group's history, and, according to one CBS spokesman, the largest in the annals of the record industry. The Group posted a $192.1 million profit in '86, more than double 1985's margin of $89.7 million. Fourth-quarter earnings alone jumped from $33.4 million for the same period in 1985 to $99.5 million in 1986. The profit increase was due in part to a $30 million net gain in Unusual Items, consisting principally of the gain on the sale of the Group's music publishing operations, though the company's statement emphasized that "even without the Unusual Items, the Group's profits nearly doubled, reflecting very strong performances by its domestic and international operations and a profit for Columbia House equal to the prior-year's record level." Fourth quarter sales were, of course, enhanced by the extraordinary success of "Bruce Springsteen & The E-Street Band Live 1975-85" not to mention strong 1986 showings by The Bangles, The *Top Gun* Soundtrack, Luther Vandross, Billy Joel, Cyndi Lauper and others. The CBS Record Group's previous best year was 1984, when it posted a profit of $123.5 million. The Record Group's strong showing came amidst a slight slump in CBS Inc.'s overall income from continuing operations, down 1% from its '85 levels.

THE WAY IT IS—*Bruce Hornsby accepts Canadian platinum for his RCA debut album, "The Way It Is." The presentation was made backstage at Vancouver's Coliseum when Hornsby and The Range opened for Huey Lewis. Pictured (l - r): Ray Ramsey, RCA Promo rep, Vancouver; (background), Hornsby; Don Kollar, gen'l manager, RCA Canada; Huey Lewis, producer.*

ROCK WALKERS—*Chuck Berry and Lee Lewis are pictured congratulating other after being inducted into the Hollyw Guitar Center's "Rock Walk," a sidewalk lection of handprints and signatures rock'n'roll greats.*

The CASH BOX Radio Report

This Competitors Edge



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GRP Pacts With MCA For Distribution

NEW YORK—GRP Records and MCA Distributing Corp. signed a distribution agreement which will take effect March 1. The agreement, which runs for four years, covers domestic U.S. distribution. GRP markets and distributes its own product in Europe and licenses titles in Japan; it had previously used independent distribution in the U.S..

Irving Azoff, president, MCA Music Entertainment Group, said, "MCA is pleased to add the GRP Records label to our distribution system. This label has proven its wide appeal to an ever-growing consumer base through the virtuosity of its artists and its total commitment to the highest standards of sound quality."

"We plan to maintain the same executive and support staff that got us here," said Larry Rosen, co-owner, with Dave Grusin, of GRP. "If anything, we probably will augment our personnel as needed to interface and work with the MCA distribution system. We expect to release 20 albums in our first year with MCA and all the key marketing, sales, and promotion activities will continue to emanate from our own operation and management team."

Rykodisc To Release Live Hendrix CD-only Recording

LOS ANGELES—Rykodisc, a Massachusetts-based CD-only company, is scheduled to release a Jimi Hendrix Experience CD entitled "Live At Winterland," a compilation of six live performances recorded in October 1968 which have never been available in any format before. The disc is configured to re-create the actual concert and will be available in mid-March.

Rykodisc negotiated the deal with Alan Douglas' office (Are You Experienced? Ltd.) This contract with Douglas specifies that this recording will never be released on any analog medium.

The actual 1968 concert was originally recorded on a state-of-the-art 8 track by Douglas and Wally Heider. Recently, these recordings were digitally mixed to digital 24 track, and digitally mixed and mastered. "During the digital mastering, we have taken advantage of all of the reprocessing available, rendering it the best possible sound quality from a 1968 source," says Noah Herschman, a spokesman for the company. "The 70 plus minute playing capacity of the CD makes it possible to re-create the Hendrix concert from beginning to end."

The CD contains three cuts previously unreleased as live versions—"Manic Depression," "Tax Free," and "Spanish Castle Magic," as well an instrumental version of "Sunshine of Your Love," never before available on record or disc. Additionally, the CD insert booklet contains a fold-out of the original full-size concert poster.

Other selections on the CD include, "Fire," "Red House," "Killing Floor," "Foxy Lady," "Hey Joe,""Purple Haze," and "Wild Thing."

Gregory, Snyder, Anderson Form Recording Complex

LOS ANGELES—Record industry veterans Chuck Gregory, Stan Snyder and Gordon Anderson have joined forces to create Compass Distributing, Inc., a record label complex which will encompass a diverse selection of music.

Under Compass Distributing, there are currently three labels being marketed: Grudge Records for heavy metal and rock; Pinnacle Records for jazz and R&B; and Chumley Records for Pop contemporary music.

Artists already released include Frank Marino, Brian Auger, Fist, Original Sin, Dameon Throne and the Killer Dwarfs. First quarter releases include Dave Mason, Crack The Sky, The Godz, Grudge (an in-house band), Vic Vogel's Jazz Orchestra, Buddy Fite, Tom Harrell among others.

The company is being distributed independently, using Schwartz Brothers, MS Distributors in Chicago and Atlanta, Big State Distributors, Associated Distributors, and Jem Records West. "Having worked with both majors and independents," says Gregory, "I feel our company is welcomed by and best serviced by the independent distributor, whose street sense and market awareness are second to none."

Chuck Gregory began his career with Schwartz Brothers in Baltimore in local sales and promotion. He joined CBS Records in promotion in Baltimore/Washington where he earned several national promotion awards. Moving to San Francisco in regional promotion, Gregory joined Epic's West Coast A&R department, where he signed Sly and The Family Stone, Dan Hicks and His Hot Licks, the Flamin' Groovies, Poco, featuring Jim Messina, and Paul Horn, whose "Inside" album, recorded inside the Taj Mahal. Leaving CBS to form his own label, Gregory eventually headed Salsoul Records, which became the industry's premier disco label. He most recently headed John Hammond's label, HME Records, dealing with such artists as Gino Vanelli, Donnie Iris and The Fabulous Thunderbirds.

Stan Snyder worked with CBS Records in several branch sales positions. Promoted to headquarters, he was at one time vice president of sales and distribution and vice president national accounts marketing. Leaving to co-found Cleveland International Records, he worked with Meat Loaf, Ian Hunter, Jim Steinman, Ellen Foley, Ronnie Spector, Southside Johnny and the Iron City Houserockers among others. He operated his own marketing business, The Marathon Music Company, whose clients included: Billy Idol, Scandal, Paul Young, Saga, Weird Al Yankovic, Exile, After The Fire, Fastway and W.A.S.P. among others. He most recently was vice president of sales and merchandising for Manhattan/Blue Note Records.

Gordon Anderson began his career as an air personality on WLS, Chicago. Moving to local and then regional promotion for both the Columbia and Epic labels out of Chicago, Anderson was promoted to New York as director, new artist development. Promoted to vice president, promotion, for CBS Associated Labels, most recently he was vice president, promotion, for Manhattan/Blue Note Records.

EXECUTIVES ON THE MOVE

Johnson

Kaufman

Laverty

Rovner

PolyGram Names Four—Michael Johnson has been named vice president pr motion & Marketing for Wing Records, a unit of PolyGram, Records. Inc. He w most recently with EMI America. Kenneth M. Kaufman has been named senior vi president, legal affairs, for the label. He joins from Viacom International Inc., whe he most recently held the position of vice president, government affairs. Bob Pay has been named manager, A&R, for PolyGram Records. He joins from Colum Records, where he had been coordinator of artist development for the past fo years. Heather Irving has been named director, pop A&R for Wing Records. S joins Wing after eight years with Epic Records where she most recently w associate director of West Coast A&R.

Two Appointed At Columbia—Marilyn Laverty has been appointed vice pre dent, national press and public information, Columbia Records. She has be director, in the same capacity since 1986. She joined the Columbia publicity staff 1979 as associate director. Jack Rovner has been appointed vice president, mark ing, East Coast, for the label. He has been director, product development, Ea Coast since last year. He joined Columbia in 1981 as manager, artist developmer

Venable Appointed—Dane Venable has been appointed director, point-of-pu chase, CBS Records. He most recently served as Manager, College marketing.

Saba Promoted—Shari Saba has been promoted to professional manager Warner Bros. Music after two years assisting the professional department.

Backer Appointed—Steve Backer has been appointed director, national vide promotion, Epic/Portrait/CBS Associated Labels, CBS Records Division. He h been director, national college marketing, CBS Records, since 1984.

A&M Names Two—Stuart Goldberg has been appointed as promotion represe tative in Philadelphia. Goldberg began his career at A&M Records a year and a ha ago, most recently serving as executive assistant to senior vice president of Ea Coast Operations, Michael Leon. Prior to that he worked at WNEW-FM's prom tion department, and as an agent with Brian Winthrop International in New Yor Dwayne Alexander has been appointed as local promotion representative in th Atlanta Market. He joins after serving as a promotional assistant in A&M's Ne York office for the last year and a half.

Four Named at RCA—Randy Miller has been promoted to director, produ management, RCA Records-U.S. He has served as product manager since joinir RCA in 1984. Jess Auerbach has been appointed to the newly created position director, production, RCA Records-U.S. He joins RCA from Warner Audio Publis ing, where he was director of operations. Greg Brodsky has been appointed mana er, advertising media, a newly created position. He was a product manager sinc 1985. Laurel Dann has been appointed Administrator, A&R, RCA Records-U.S She was most recently administrator, scheduling singles for RCA and A&M R cords since 1985.

Inman Appointed—Cathie Inman has been appointed as sales manager for th state of Florida for the Warner/Elektra/Atlantic Corporation, according to Atlan regional branch manager, Bill Biggs. She replaces Dave Benjamin, a 51 year recor industry vet, who is retiring. Inman started with WEA as a part time inventory display specialist in 1974.

Three Named At Arista—Tom Balla has been promoted to the position associate regional marketing director, Midwest region for Arista. He previousl held the position of local marketing manager. Ken Antonelli has been promoted t the position of regional marketing director, East Coast. He had held the position associate regional marketing director. Rose Gross-Marino has been promoted t executive assistant. Marino has been with Arista since its inception in 1975, afte holding various positions at RSO Records.

Marx Joins—John Marx has joined the William Morris Agency as vice president i charge of the contemporary music division, according to Dick Allen, senior vic president. Marx was previously director of the contemporary music department a Triad, where guided the careers of Men at Work, Belinda Carlisle, Kenny Loggin Robert Palmer, Wang Chung, El Debarge, Sheena Easton, Wham, Glenn Frey, th Bee Gees, and other major artists.

Doyle, Hitchcock Promoted—Cathy Doyle and Michael Hitchcock have bee promoted to directors, acquisitions, Embassy Home Entertainment. Doyle, a Emmy award-winning producer, was most recently manager, creative affairs, an joined EHE in 1983. Hitchcock previously held the position of manager, vide programming. He joined the company in 1984.

Maxell Names Two—Steve Levine was named to the post of national sale manager and Bob Falco was named to the newly created audio/video product manager position, according to Mike Golacinski, Maxell's vice president consume sales. Levine has been with Maxell for nine years.

IEWS

immy Jam And Terry Lewis Control' '86; Look Ahead To Bigger '87

By Rob Yardumian

NGELES—Quick trivia quiz—who *real* chartbusters of 1986? I mean, ys owned the top 10 . . . Could any- who penned six Top 10 singles, 3 three in one week, please stand ourse, we have not even mentioned e Grammy nominations, including of the Year.

ello to Terry Lewis and Jimmy Harris, the co-founders of Flyte roductions. These multi-talented ers were responsible for writing dance grooves like "Nasty" and "I lean To Turn You On"—songs that up the charts and clubs all year—oth, seamless ballads like "Human" nder Love" that showed off their side to perfection. All were huge

ever, these two are much more than r songwriters—their production Janet Jackson's smash "Control" e Human League's resurrective has firmly placed them at the top roducers' "A" list.

he notoriety and fame that come s good fortune have not inflated utlooks, opinions, or self-assess- however. Although the new year em holed up in an exclusive West od hotel, the Minneapolis natives of the most sincere and amiable o be found in this business.

personal and professional relation- es back quite a few years to a band wis was forming in junior high "Terry recruited me to play key- because he said that my dad was a d player so I should be able to play I could play a little bit," recalls with a grin. After this early gig, the sued different career paths for a few ntil a fateful night in 1980. Harris then quit playing actively and was t clubs around Minneapolis where he heard Lewis's band Flyte Tyme play. Harris was very impressed, and later that year joined the band himself.

This outfit later evolved into the Time, the Morris Day-led group that enjoyed some chart successes in the early 80s. Lewis remembers the years with the Time fondly: "We had a ball. There was always someone there to make you laugh 'til you cried, and always something going on. We were true comrades." The band's success was short-lived, however, as their funky, funny grooves were crushed under the wheels of a steamroller named pressure. "I think that the Time was basically a stepping stone for everybody," muses Lewis. "But being with the very talented people in that group was like a pressure cooker that had too much water in it and was boiling over." (Plans are in the works for a Time reunion in 1987—would these two be interested? "Oh, very psyched . . . ," said Lewis, smiling mischievously.)

Lewis and Harris decided by 1983 to try their hands at writing and producing material outside the band. This decision did not meet with instant approval of the powers that be, and "thus, we were fired."

A few quick chart successes convinced the duo that writing and producing were indeed their calling, their destiny, or at least a really fun way to make some great music and good money. Their style is basic, yet inherently melodic and ultimately infectious. Jimmy Jam likes to call it "low-tech," or as Lewis says, "we try not to let the technical side of the music override the melodic side. A lot of songs have gimmicks, but we're into *songs*—solid chords and melodies. It's very simple."

The pair feel fulfilled producing because their work does not begin and end with buttons and knobs. "Producing embodies everything for us because we are producer/

(continued on page 23)

CANNES THEY EVER *— CBS recording artist Gregory Abbott traveled to Cannes, France where he performed at MIDEM. Pictured with executives of Abbott's management company and CBS Records International executives from France, Italy, Germany, and the U.K. are Gregory Abbott (standing center) and, to his left, Paul Burger, director of marketing and sales, European Operations, CBS Records International.*

Lou Fogelman Feted At AJC Dinner

By Paul Iorio

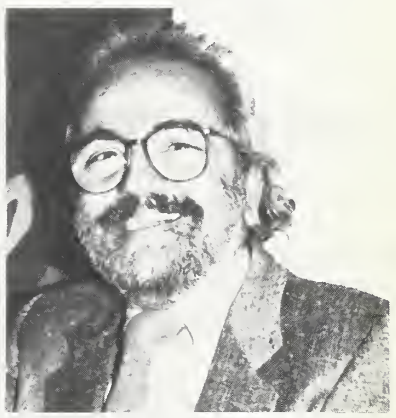
NEW YORK — Lou Fogelman, who heads the Music Plus retail chain, was saluted by the American Jewish Committee (AJC) with a black-tie dinner February 7. Fogelman, who started Music Plus in 1974, was given the AJC's Human Relations Award, and was praised in remarks by leading figures in the music industry.

Fogelman spoke briefly about immigrating to America from Holland as a child, starting Music Plus in 1974, and watching it grow into one of the largest chains in Southern California. "When I first arrived in America," he said, "I wondered how I'd ever find a life and friends....but I was a firm a believer in the power of music." He also talked about the record boom in the sixties. "You couldn't go wrong in those days," he said. "You just stuck those records on the rack and people grabbed them up."

"I started in the record business about '66," Fogelman told *Cash Box* after the dinner. "That was a real booming time. You could almost do no wrong with the great music that we had; you'd put them in the bins and people would come in and buy them."

In the late sixties, Fogelman worked for record distributors as an accountant, and then joined with Ben Bertel and Lee Hartstone to form Integrity Entertainment Corporation, which ran The Wherehouse, one of the first major U.S. record chains. In 1974, Fogelman left The Wherehouse and founded Music Plus with Terry Pringle, David Berkowitz, David Marker, and Patricia Moreland.

Today, Music Plus has 39 stores and 1,100 employees and it will soon be computerizing its operations and adding ten more stores. The key to the chain's initial success was that it catered to a clientele older than those who usually frequented record stores at the time. "We positioned Music Plus as an upscale record store where somebody — not just a kid from 18 - 24 would be comfortable — but somebody from 35 - 45 would also feel comfortable. And I think that was the big difference."



LOU FOGELMAN

Still, Fogelman isn't planning an expansion outside southern California, and says that Music Plus is "very comfortable" working in that regional base. "We're more of a regional chain," he says. "We just cover the greater L.A., southern California area which is a vast, vast market. I think if you put southern California on its own it would be in the top ten countries of the world in GNP." He sees Music Plus as a "home entertainment" outlet encompassing all manner of audio/visual accessories, and to that end he brought Music Plus into the video age in '84. "We got an immediate positive response because we did have a little higher-end demographic going into our stores," he says.

The AJC, a N.Y.-based human rights organization, called Fogelman "a child of the holocaust" who "rose from the ashes of World War II." Many speakers noted that Fogelman's immigrant beginnings make his present success all the more remarkable. "No question about it," says Fogelman, "the industry has enabled me to fulfill the promise of the American dream."

) YEARS AGO IN CASH BOX

uary 18, 1967—The Beatles signed a new, nine year contract EMI Ltd. The stars, who have shat- numerous LP and singles sales re- , will continue to be heard on ol Records, since EMI is a princi- hareholder in the American com- The new contract should put to umors, which started circulating ear, that the group was about to

ever, spokesmen for the group ed the matter with statements he group would end their personal rances, but continue to record. that time, no concert engage- s have been announced...Bios For ys: **The Jefferson Airplane**. Jefferson Airplane is currently fly- on the charts with "My Best d," which is number 92 this week. sextet is composed of **Marty Ba-** ead singer; **Paul Kantner**, "driv- ad rhythm guitar;" **Grace Slick**, d lead singer; **Jorma Ludwik konen**, solo guitar; **Spencer len**, drummer; and **Jack Cas-** , bass. After the Jefferson Airplane had performed at "The Matrix," a San Francisco nightspot, they signed with RCA Victor and they were on their way. Founder and leader of the group is Marty Balin, whose first show biz experience was in touring musical comedy productions as a singer and a dancer. Paul Kantner had several years' experience playing guitar and 5-string banjo when he met Balin in a local club and teamed up with him. Grace Slick is a former model who had performed with another group, **The Great Society**. Jorma Kaukonen earned a degree in sociology from Santa Clara University and was induced to join the Airplane by his friend, Paul Kantner. Spencer Dryden was recruited for the group by Balin, and Jack Casady was sent for from Washington, D.C. when Kaukonen recommended him as a good bass player-...Top five singles: 1. "Georgy Girl," **The Seekers** 2. "Ruby Tuesday," **The Rolling Stones** 3. "I'm a Believer," **The Monkees** 4. "Kind of a Drag," **The Buckinghams** 5. "Love Is Here and Now You're Gone," **The Supremes**.

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ALBUM RELEASES

OUT OF THE BOX

***OVER THE TOP*—Original Motion Picture Soundtrack—Columbia SC 40655—Producer: Giorgio Moroder—No List—Bar Coded**

Columbia starts 1987 by hoping to duplicate 86's huge soundtrack success *Top Gun*. *Over The Top* is Sylvester Stallone's new movie and the soundtrack combines the heavyweight talents of Sammy Hagar, Kenny Loggins, Robin Zander (Cheap Trick), Asia and Eddie Money all gathered under the precise and watchful guidance of Moroder.

OUT OF THE BOX

SANTANA—Freedom—Colu FC 40272—Producers: Sar Chester Thompson-Sterling-J Cohen—No List—Bar Coded

Carlos Santana unveils a new that includes Buddy Miles, C Thompson, Alphonso Johnson, *et* LP's 10 tracks tap the guitarist's rock/Latin roots in an uplifting, em appealing collection. Original S member Gregg Rolie also makes pearance as well as blues greats Guy and Junior Wells.

NEW AND DEVELOPING

NIGHTNOISE—Something Of Time—Windham Hill WH-1057—Producers: Billy Oskay-Mícheál Ó Domhnaill—List: 9.98—Bar Coded

Billy Oskay and Mícheál Ó Domhnaill (pronounced Mee-hall O'Donnell) were a surprise hit with their debut two years ago. They have enlarged to a quartet whose pedigree extends back to the Bothy Band and other seminal Celtic folk revival groups. This new LP is an extension of their Celtic/Gaelic musical heritage and should further establish them in the burgeoning "new age" scene.

NEW AND DEVELOPING

HUXTON CREEPERS—12 Da Paris—Big Time/RCA 6027—ducers: Ian "Mack" McKe Steve Berlin—List: 8.98—Coded

Huxton Creepers are an Aus quartet that deliver a lean, sinew and roll that suggests more of a San Francisco sound than the curre bourne/Sydney exports. The taut, based band has a conscience as we keen musical vision.

FEATURE PICKS

SABIÁ—Portavoz—Flying Fish FF 412—Producer: Sabiá—List: 8.98

Leaders of the *Nueva Canción* (New Song) movement release their second LP. A blending of traditional Latin folk music and the occasional subtle synth. A worthy new record full of compassion and commitment.

GINO VANNELLI—Big Dreamers Never Sleep—CBS Associated BFZ 40337—Producers: Gino Vannelli-Joe Vannelli-Ross Vannelli—No List—Bar Coded

Vannelli had a big comeback with last year's "Black Car." He stands to further his cause with this set of high-tech, sophisticated rockers and jazzy ballads. Sterling production and sound quality.

THE GREG ALLMAN BAND—I'm No Angel—Epic FE 40531—Producer: Rodney Mills—No List—Bar Coded

One of the leading figures of "Southern Boogie" rock and roll is back with a convincing collection of new material that spells new life for the genre. One selling feature: *Miami Vice*'s Don Johnson sings a duet on one cut.

THE SCIENTISTS—Weird Love—Big Time/RCA 6016—Producer: Richard Mazda—List: 8.98—Bar Coded

The Scientists are a dark and psychedelic rocking outfit in the tradition of The Cramps.

LARRY FAST/SYNERGY—Metropolitan Suite—Audion/Jem SYN 204 Producer: Larry Fast—List: 9.98—Bar Coded

Larry Fast, dba as Synergy, is one of the founding fathers of the electronic mus that has seen Tangerine Dream and Kraftwerk come to prominence. His latest is large-scale complex work utilizing the latest in MIDI computer technology.

JEREMY IRONS-MARK ISHAM—*The Steadfast Tim Soldier*—Windha WH-0702—Producers: Mark Isham-Mark Sottnick—List: 9.98—Bar Co

Jeremy Irons' narration of the children's story is augmented by a musical la stretched out by the talented multi-instrumentalist Mark Isham.

STEVE ROACH-KEVIN BRAHENY-RICHARD BURMER—Western Spac Innovative Communication IC87.101—Producers: Chuck Oken, Jr.-Steve Roach—List: 9.98

Expansive, ethereal and transcendent. Steve Roach, Richard Burmer and Kevin B have derived inspiration from the broad Southwestern United States for their late tronically-generated album. It is at once austere and icily beautiful. The music is moc firmly rooted in classical traditions.

ANGRY SAMOANS—Yesterday Started Tomorrow—PVC PVC6915—Producer: Not Listed—List: 6.98—Bar Coded

L.A.'s favorite punk/brat funsters are back with a multi-record deal and mo musical excursions.

RECORDS TO WATCH

D.J. JAZZY JEFF AND THE FRESH PRINCE—Rock The House—Jive 1026—Producer: D. Goodman—List: 8.98—Bar Coded

INVISIBLE INK—Lite Up The Stereo—Stain 321—Producers: Mark Rainbolt-Invisible Ink—List: 8.98

KEN WILEY—Visage—Passport Jazz PJ 88020—Producer: Ken Wiley—List: 8.98—Bar Coded

BILL BERGMAN—Midnight Sax—Passport Jazz PJ88022—Producers: Howard Benson-Bill Bergman—List: 8.98—Bar Coded

KURT RIEMANN—Electronic Nightworks—Innovative Communicatio 80.047—Producer: not listed—List: 8.98

CLARA MONDSHINE—Memorymetropolis—Innovative Communicatic 80 022—Producer: Clara Mondshine—List: 8.98

SAMPLE 1—Various Artists—Innovative Communications IC 87-201 ducers: Various—No list given

SINGLE RELEASES

UT OF THE BOX

KINKS (MCA MCA-53015)
And Found (4:33) (Davray/PRS)
vies) (Producer: Ray Davies)
definite reassertion of "Waterloo
"-era Kinks, "Lost And Found" is a
allad with a temptingly palpable,
ive melodicism as only Ray Davies
eliver it. MCA's investment in the
will profit from this release.

OUT OF THE BOX

THE ALAN PARSONS PROJECT (Arista AS1-9576)
Standing On Higher Ground (3:59) (Woolfsongs—Careers/BMI) (Woolfson-Parsons) (Producer: Alan Parsons)

Rock radio has already launched this cut. Now CHR can get on board. The always technically superb Alan Parsons Project shows its distinctively forward-looking vision here. A persistent rhythm, high-tech sonics, Parson's production wizardry and a well-crafted song all suggest a big hit.

UT OF THE BOX

NTIC STARR (Warner Bros. 7-
)
ys (3:59) (Jodaway/ASCAP) (Jona-
ewis-David Lewis-Wayne Lewis)
cers: David Lewis-Wayne Lewis)
ntic Starr's Warner Bros. debut is a
omantic and soulful ballad. A rich,
ed production and a warm, tender
y become the perfect foundation for
le/female duet. A perfect multi-for-
cord destined to flex its muscles on
nd BC formats alike.

OUT OF THE BOX

THE BARBUSTERS (JOAN JETT AND THE BLACKHEARTS) (CBS Associated ZS4-06692)
Light Of Day (3:30) (Bruce Springsteen/ASCAP) (B. Springsteen) (Producer: Jimmy Iovine)

From the film *Light Of Day* starring, among others, Michael J. Fox, rocker Jett unleashes this swaggering, staggering electric shock of a composition from The Boss. Driving and tempestuous, this cut will play well at album rock stations and aggressive CHRs.

FEATURE PICKS

AN COPE (Island 7-99479)
I Shut Your Mouth (3:32) (Virgin-Nymph/BMI) (J. Cope) (Producer: Ed Stasium)
mer Teardrop Explodes leader Cope shows his mettle as a exceptional songwriting with this single from the EP of the same name. Quirky and unique, but accessible and g.

SQUALLS (I.R.S. IRS-53049)
a, Na, Na (3:11) (Mbrella) (The Squalls) (Producer: Bill Cody)
on the bright moments from the soundtrack to *Athens, GA—Inside/Out* is this d down roots rock effort from newcomers The Squalls.

ORDER (Qwest 7-28421)
re Love Triangle (3:36) (Bemusic adm by WB/ASCAP) (New Order) (Producer: Order)
seminal new rock dance band will fill the clubs and the alternative airwaves with this it of beat and brain.

R WOLF (EMI America B-8350)
As You Are (2:43) (Pal-Park/ASCAP) (Wolf-Mayer) (Producers: Peter Wolf-Eric Thorngren)
mer J. Geils lead singer pulls out all the stops on this free-wheeling pub rocker. nteed to light up the phones.

IE JACKSON (Jive 1032-7-JA1)
Is A Dangerous Game (3:50) (Zomba Enterprises-Willesden/BMI) (W. Braithwaite-ler-B. Ocean-J. Skinner) (Producers: Bryan 'Chuck' New-Jolyon Skinner-Jonathan)
sexy R&B diva has been hot as a pistol in Europe. She hopes to re-launch her career de with this sizzling, sensual, mid-tempo ballad. Already burning at BC, this one could CHR as well. Jackson's large, husky voice places her in the Tina Turner/Gladys school of "knock-'em-dead" singers. Watch out for this one.

FROZEN GHOST (Atlantic 7-89279)
Should I See (3:48) (I'm In The Money—Don Valley/BMI) (Arnold Lanni) (Producer: Arnold Lanni)

New rock from Canada provides a positive social commentary with an effective, compelling and visceral modern musical edge.

MIKI HOWARD (Atlantic 7-89284)
Imagination (3:56) (Bourne—Music Sales/ASCAP) (Johnny Burke-Jimmy Van Husen) (Producer: LeMel Humes)

Howard follows her Top Five BC single "Come Share My Love" with this earthy, jazz-based ballad. Demonstrates her interpretive, reedy vocal style.

EDDIE AND THE TIDE (Atco 7-99470)
Weak In The Presence Of Beauty (3:20) (Virgin) (Michael Ward-Rob Clarke) (Producer: Keith Olsen)

A classic-sounding pop/rocker with hooks and a clean, commercial sheen that sparkles. AOR and CHR.

GAP BAND (Total Experience 2703-7-TAB)
Zibble, Zibble (Get The Money) (AKA: Get Loose, Get Funky) (4:07) (Tempco/BMI) (C. Wilson-M. Rentie, Jr.-R. Taylor)

The Gap Band follows its Top Ten BC single, "Big Fun" with this funky, enigmatic dance cut.

PATTY SMYTH (Columbia 38-06643)
Never Enough (3:54) (Dub Notes—No Me—Human Boy—Hobbler—Pink Smoke—Blackwood/ASCAP—BMI) (R. Hyman-D. Kagen-E. Bazilian-R. Chertoff-P. Smyth) (Producers: Rick Chertoff-William Wittman)

Smyth, *sans* Scandal, puts her gritty, forceful voice onto this melodic rocker. Lots of infectious appeal in the tradition of her other big hit, "Warrior."

RECORDS TO WATCH

N PARR (Atlantic 7-89298)
Worry 'Bout Me (4:05) (Bogus Global/PRS) (John Parr) (Producer: John Parr)
ON (3:43) (Enigma/Capitol B-5686)
Dirty To Me (3:43) (Sweet Cyanide/BMI) (B. Dall-C.C. DeVille-B. Michaels-R. Rock-roducer: Ric Browde)
KEY ROBINSON (Motown 1877MF)
To See Her (4:01) (Unicity—Lucky Break—Lars/ASCAP) (J. George-L. Pardini) ucers: Peter Bunetta-Rick Chudacoff)
L (Street STR-7-005)
4:11) (Father Thunder/BMI) (R. Thompson-H. Thompson-E. Booker-T. Berry) (Produc-t listed)
DON LIGHTFOOT (Warner Bros. 7-28422)
Of Midnight (3:58) (Moose/CAPAC) (Gordon Lightfoot) (Producer: Gordon oot)

PUBLIC ENEMY (Def Jam/Columbia 38-06670)
Public Enemy #1 (4:46) (Def Jam/ASCAP) (C. Ridenhour-H. Shocklee) (Producer: Bill Stephney)

CURTIS HAIRSTON (Atlantic 7-89283)
(You're My) Shining Star (3:58) (Wil-Rad—Curtess/ASCAP) (Greg Radford) (Producer: Greg Radford)

TIM FEEHAN (Scotti Brothers/CBS ZS4 06693)
Listen For The Heartbeat (4:09) (Holy Moley/BMI) (T. Feehan) (Producer: Tim Feehan)

CARL ANDERSON (FEATURING ANGELA BOFILL) (Epic 34-06691)
A Woman In Love (4:08) (WB—Any Name—Ertolejay Musique adm by WB/ASCAP) (R. Brookins-T. Haynes) (Producer: Laythan Armor)

POINTS WEST

COMING OF AGE—"New age" music is a musical genre with which we've all become familiar over the last several years, but have you heard of "Coming-of-Age" music? *Points West* believes he'll someday be given massive credit for this clever application of an (alas) already existing phrase, a phrase he thinks will probably best describe the music from **Hughes Music/MCA**, the newly formed record label of teen flick mogul **John Hughes**. Hughes' incredibly successful "coming-of-age" movies (such as *The Breakfast Club* and *Pretty In Pink*) have proven instrumental to the Stateside hit-making machinery of such acts as **OMD** and **Simple Minds** through their Gold and Platinum soundtracks, and the first release on the new label will be the soundtrack to his latest film (directed by **Howard Deutch**), *Some Kind of Wonderful*. The LP, produced by **Stephen Hague**, features a rather dazzling menu of new U.K. acts, including **Flesh For Lulu, March Violets, The Jesus and Mary Chain, Pete Shelley, Blue Room, The Apartments, Stephen Duffy** and Irish band **Lick the Tins**. The album hits the racks this week.

LISTENING AT THE LHASA—*REO Speedwagon recently roared into Hollywood's arty Club Lhasa for a listening party for their new Epic LP, "Life As We Know It," and video premiere. Pictured (l-r) are: REO's Kevin Cronin and "Weird" Al Yankovic.*

MUD SLINGING—Looks like **Kevin DuBrow** has been given walking papers by his **Quiet Riot** bandmates. That's right, the singer has been pink slipped, drop-kicked, canned, given the proverbial gate, axed, and any other way you can think of to say *fired* from the **Pasha/CBS** heavy metal act, providing, of course, being "fired" or anything synonymous can happen to a band's founding member. In a particularly venomous press statement, the split is described by bandmembers **Frankie Banali, Carlos Cavaso** and **Chuck Wright** as "not amicable," and due to "severe personality and musical differences." Apparently, DuBrow is the object of considerable ire from his former co-workers. "It got to the point where we felt Kevin had become a very serious detriment to Quiet Riot," a spokesman for the band says in the statement. "He continued to alienate not only the group's friends and supporters in the industry, but their fans - the people who have always meant the most to them. Everyone finally got fed up with the friction and the embarrassing conditions they found themselves in because of Kevin. After many failed attempts at righting the situation, it was decided that terminating Kevin's relationship with Quiet Riot was the only solution. As Kevin used to say to the group, the record company, the management, the road crew, booking agents, concert promoters, disc jockeys - *everybody*, 'It's my way or the highway.' Well, the group took his cue and sent him packing." Obviously, what we've got here is anything but a gentlemanly parting of the ways. I mean, let's sling some mud, shall we? (*Points West* had to handle this release with *tongs* so as to avoid singeing our precious digits). Raw nerves exist on both sides, but DuBrow's approach is less personal. "Basically we're talking about three sidemen trying to steal the name," he told *Points West* when we phoned him for his reaction. "I formed the group 12 years ago, I created the group's sound, I wrote the majority of the group's material, the Quiet Riot name I originated in 1975, and I'm the only original member of the group." Obviously, the whole issue is one for the lawyers to go to battle over, and battle over it they will, according to DuBrow. As for the band's allegation that he's alienated just about everyone there is to alienate, the singer joked, "The next thing they're going to do is blame me for the spread of AIDS, the Iran crisis and WWII, but somebody better tell them I wasn't born during WWII!" But on a serious note, DuBrow commented, "I'm not going to get into a David Roth/Van Halen thing here. I wish the guys the best of luck in whatever they're going to do, but this (Quiet Riot) is not exactly what they're going to be doing. It's in legal channels right now, big time legal channels." Fasten your seat belts folks, I'd say we're in for one ugly heavy metal skirmish here.

CAPTIVE—*MCA/Gold Mountain act Keel hasn't left Amigo Studios in L.A. in two months, and they won't let producer Michael Wagener (seated, r) leave either.*

IN PARTING—Sabià, L.A.-based purveyors of the **Nueva Cancion** (New Song) movement - which seeks to instill cultural pride and hope in oppressed Latin Americans through indigenous South American music, comes to **Club Lingerie** February 18. The group has a new album, "Portavoz - Voice Carrier," on **Flying Fish Records** . . . San Diego's **The Paladins** have a self-titled debut LP out this week from **Wrestler Records**. The band has been tagged for several opening dates on the forthcoming national **Los Lobos** tour. Abiento, y'all.

Gregory Dobrin

NEW FACES TO WATCH

They are not a troupe of gymnasts. They *are* acoustic acrobats.

Every once in a while, a band will emerge with a sound that is strikingly unique, piercing the normal parameters of the nearly exhausted thing we call rock or pop music. Simply put, the Balancing Act is a hard act to follow.

All inhabitants of the Los Angeles area, the Balancing Act, Jeff Davis (guitar, vocals), Steve Wagner (bass, vocals), Willie Aron (guitar, piano, vocals) and Robert Blackmon (drums, vocals), have spawned a brand of frenetic folk-ish rock coupled with a humorously droll lyrical landscape (i.e. "A TV Guide In The Olduvai Gorge) that truly defies description. (We feisty rock critics *need* our adjectives to survive).

"If someone really came up with the right label, I don't think we'd mind," says soft-spoken bassist Wagner. "It's just that on some songs we're a folk band on some we're a rock band and on some we're a jazz band. I keep hoping someone will come up with a label that we really like."

Davis, the more serious of the two who both dropped in to the *Cash Box* offices for a chat and a sample of our industrial strength coffee, adds, "It's not that we have anything against being labeled. It's just that it's very hard to label us. We are conscious of not just being eclectic for the sake of being eclectic. It think we like to blend our influences into our own style."

Davis recruited Wagner for his band, the Art Students, after the two "hit it off" a party in 1983. After adding Aron and Blackmon, they decided to change the name of the band. "We change instruments a lot on stage," Davis says, "We're always sort of juggling instruments in a way and also philosophically, we're kind of juggling and balancing different styles. The name seemed to fit the idea."

Indeed, anyone whose had the privilege of seeing the band perform live have witnessed acoustic guitar, electric bass, melodica and mini-Casio keyboards exchanging hands frequently. The Balancing Act have tailored their sound around these acoustic, atmospheric instruments with a major emphasis on the dynamics of sound. During one song they may thrash and flail on their instruments building to intense cacophony, then abruptly, the whole band can lower to almost a whisper.

Will they ever use synthesizers? "We've got nothing against it," explains Wagner, "We just use what we

The Balancing Act

knew at the time. Hopefully, we b able to afford more instruments. (H chuckles) It was mostly an ecor thing to begin with...I mean we're n going to become the Vinnie Vince vasion." Davis adds, "In a way, it f us to be a little bit more innovativ it forces us to work a little hard we've got really limited instrum tion, then we really have to be cre with it."

"It makes your arrangements much more obvious," adds Wa "because there's not that big w electric guitar you can hide behind songs are a lot more vulnerable an posed. It helps us to write better s because they have to stand up to kind of scrutiny."

"We pay a lot of attention to w good lyrics and we're real hard on selves," Davis says. "We don't eve to have one bad lines in a song. If o us has a line that's shaky, we get c on the other person."

On their debut indie EP, "Campfire Songs," they display a flair for melody coupled with some discordant, yet pleasing vocal ha nies as well as witty lyrics. Produce ex-Plimsoul and critically accla folky revivalist Peter Case, whom met after sharing a bill with, the six collection, for a first outing, is a h promising debut which portends t minstrels as a band to watch.

"He's really enthusiastic and en aging," Wagner says of working Case in the studio. "It was really first studio experience and it's so to lose perspective. We just need other person to help us through ar was great."

At press time, the band has n inked a deal with a new I.R.S. su iary label, Primitive Man Reco Company (P.M.R.C.). They plan t into the studio to work on their d album this spring. Dennis Herring, produced Timbuk 3's debut, is a f the Balancing Act and has expre interest in working with them.

Brian Ka

CULT FOLLOWING—*Sire recording act the Cult are back in the studio working on a r which they are co-producing with Rick Rubin (The Beastie Boys, Run D.M.C). The album i for an early April release, and will be followed by a U.K. tour later that month. A summer the U.S. is being planned. Pictured (l-r) are: the band's Ian Astbury and Billy Duffy; and R*

OVER STORY

Sweethearts Of The Rodeo: Catching New Waves

By Tom McEntee

IVILLE—Most of us who recall the g moments of the folk-rock era also ecollections of a classic Byrds album "Sweetheart Of The Rodeo,"—clas- nong other reasons, because it can e viewed, with certain historical li- as being a harbinger of today's "con- rary country" sound.

w, the title of that album can also lay to parenting the name of this week's act. Which suggests a group of latter- folkies," right? As if theirs is a sound e Byrds Revisited, or Daughters of the ican (Folk-Rock) Revolution, or some Meanwhile, the mention of their child- rearing amid the oceanside breezes of ern Cal's Manhattan Beach might sug- tacks of surfer harmonies and images ve-catchers decked out in typical color nations of blue (as in eyes), blonde (as n-bleached manes) and bronze (as in y, beachy tans). Right?

ll, no. Not exactly. The only wave that ct is concerned with catching is the Country wave that's being exported Music City these days. Part of the revi- ion, you might say, of the "*Nashville* d." And the dark-haired, dark-eyed f sisters Janis Gill and Kristine Arnold ored more with punkiness than with iian Tropic, y'know? Not wild and cra- nes of Cyndi Lauper maybe, but then xactly Tammy and Loretta, either. ot exactly Sugar (of Dave and — — —

is pair of siblings originally planned to it' before they were 16, though the number, as it turned out, was closer But that's okay, too, because the time interim wasn't being wasted—it was in continuous development of their al approach and the honing of their style. (Despite their relatively young the two have put in a combined total nost 50 years toward that end, which be a clue to the "specialness" that s to accompany family accompani- s). "There's something about the natu- rmony of kin," says Rick Blackburn, r vp/gm of the CBS Nashville opera- who was responsible for signing The thearts to the label. "The Gatlins have the Everlys have it, of course." (Not to ion such All-Time Hall of Fame-ily as the Brothers Ames, Mills, Os- ls, Wilburn and Willis; Sisters An- s, Maguire and Pointer and ensembles as The Browns and The Stonemans, to ch the surface.)

Classic Influences—Modern Attack

Then, suddenly, it was 1985 and all that harmony-honing paid off. It was their "sound" that got them their CBS deal, and won them the grand prize in the Wrangler Country Showdown (over some 150,000 entrants) as well as the success they've compiled in the past year in the country charts. Not folky and not beachy, it's a sound that aggressively displays the eclectic influences of today's country music. "We were influenced by people all the way from Bob Wills to the Beatles, really," the girls offer. "And there was a big bluegrass influence and a big influence, later, from Bob Dylan."

They refer to the sound as "rockin' country," but that could range anywhere from a right-field John Fogerty to a pork-barrel Lynyrd Skynrd, of course, and anywhere in between. More descriptive, though less ladylike, might be the phrase "rockin' shitkicker."

Take their current Top 10 country single, "Midnight Girl/Sunset Town," for example. It crackles with country-fried flavor and the backporch zing of home-jarred chow-chow. Music you can lean into. It's a sound that's bagged in a category that a lot of people around here are calling rock-a-billy, these days. And others, including Blackburn and the Chicago Tribune's Jack Hurst, relate to the Everlys. Maybe, guys. It may have some of the flavor of the Everlys, but it's "Bye, Bye, Love" with a New Age attack. And there's also a conspicuous dash of Buddy Holly, and then there's....

Well, there are a lot of influences from the past, we've already said that. But, it's not rock-a-billy, of course, just as these aren't the '50s. These are the '80s and it's rockin' shitkicker, believe me.

Not that that kind of categorization has any importance. What counts is what you do with what you've got and The Sweethearts continue to do and grow. This week, in the annual Cash Box Country Programmers' Choice Awards, the pair adds to their ever-growing reputation by copping the Most Promising Vocal Duo award—which immediately puts them in a face-off with such other notable family twosomes as The Judds and the Bellamy Brothers. Is that overnight success, or what?

Presently, they're preparing to kick off an impressive road campaign, opening for such as Willie, Waylon, Emmylou and the Oaks, among others of one-name status. And the credits continue to grow....

EAST COASTINGS

GIANTS — *They Might Be Giants ended their recent tour with a homecoming gig at a packed CBGB's. They take the stage again Feb. 27 and 28 at Darinka and March 7 at the Village Gate.*

PRODUCER JOE Mardin dropped by Danceteria one night a few years ago, and heard something totally unexpected. He had come to see another group, but what caught his ear was the opening act, a one-man tape loop wiz named **Joshua** who filled the club with an aural-collage that was at once novel and danceable.

"Mardin just happened to be there," says Joshua. "Isn't that a classic? He came backstage and said, 'I'm Joe Mardin, let's keep in touch' — and I did." Joe and **Arif Mardin** soon signed Joshua to their production company, Deniz, and produced a twelve-inch single called "Jimmy," which Atlantic Records recently released. Though Joshua's work is largely experimental, it also works well as dance-music, which is what sparked Atlantic's interest. "I started in the dance-clubs," he says. "But my stuff is very hard to pigeonhole. Arif got hooked because he loves experimentation, loves hybrids, and he's wonderful at aural collage, which is what I do."

"Jimmy," however, isn't nearly as experimental as some of his other compositions — most notably "Insane," in which he doctors disparate sound fragments with echo and speed to create a thoroughly jarring mix. "I was just playing with bits of syllables as percussion," he says of the track, "and I came up with this goofy, eerie fabric." Other cuts like "New Groove" sound like film music for a roof-top chase, while "Case" takes the rhythm inherent in an echo chamber to its logical extreme. "My music is about playfulness," he says. "It's playing with sound, it's using the studio itself as a compositional tool." (Joshua plays the Loop Lounge in Passaic Park, NJ February 19.)

CROSSFIRE CHOIR calls itself a NY band, but they're not really from here. The group started in Florida a few years ago, but they're not really from there either, and though they currently live in Edison, N.J., they wouldn't call it their hometown. Crossfire Choir is, well, from everywhere and nowhere.

"I was born in El Paso, Texas," says bassist **Eddie Freeze.** "I lived there for two years and then it was off to Nashville, L.A., Atlanta, Florida, Baltimore, New Jersey. (Vocalist) **J (Pounders)** did the same thing."

With so many regional influences to put together, it's no wonder that their eponymous debut album, on JEM's Passport label, is so eclectic. The unifying element, however, is pop-rock of the audacious kind that pounds and blasts and moves. Pounders and Freeze have real chemistry together, and perhaps that's because they've known each other since high school. "We weren't really so much of the rowdy trouble makers in school," says Freeze. "We were more the passive, have-nothing-to-do-with-it types." Today, Pounders and Freeze are, musically speaking, anything but passive types, particularly onstage where their chaotic antics sometimes rival those of the **Butthole Surfers** or **The Cramps.** The Choir is set to tour in support of their album, and NY dates will be announced soon.

R.E.M.'s "Lifes Rich Pageant" (IRS) has been certified gold, and the band members are already coming up with material for their fifth album, slated for release in October. Meantime, check out the band's cover of The Everly Brothers's "(All I've Got To Do Is) Dream" on the "Athens, Ga. — Inside/Out" album, and look for the upcoming **Warren Zevon** LP, which features **Peter Buck, Mike Mills,** and **Bill Berry** as back-up players.

JOSHUA — *Tape-loop wiz Joshua has a twelve-inch single out on Atlantic called "Jimmy." He plays the Loop Lounge in Passaic Park, NJ February 19.*

TRAGEDY — **David Savoy, Jr.**'s management of **Husker Du** was recently described on a CMJ convention panel as "an almost perfect four-way democracy among the three band members and David." Savoy shared an office with the trio, and was virtually a fourth member as he worked tirelessly to break one of America's great rock bands. So there are no words that can possibly express the deep tragedy and shock we feel in reporting that David Savoy, age 24, committed suicide February 7. "The death of our friend and colleague is an unbelievably painful shock to all of us who loved him and worked with him," bassist **Greg Norton** and drummer **Grant Hart** said in a statement. Guitarist **Bob Mould** said: "David was an important part of our life personally and professionally, and it will take us some time to recover." As a result of the tragedy, Husker Du's national tour, which was to begin last week, has been postponed indefinitely. A memorial fund for Savoy has been set up in his name at the Suicide Prevention Center in Minneapolis, and donations should be sent to P.O. Box 0646, Minn., 55408.

Paul Iorio

INTERNATIONAL

UK BUZZ

REEL TIME — *Phil Collins (l) accepts his Ampex Golden Reel Award from Ampex sales rep Tony Shields, in recognition of the fact that "No Jacket Required" was recorded and mastered entirely on Ampex tape. The presentation was made at London's Twickenham Film Studios.*

The UK's annual BPI Awards has met with some controversy. It is in serious danger of losing all credibility.

Nominations for a category now called Best Group to Emerge in 1986 are causing concern throughout the industry. The ten bands selected for this award seem to be unrepresentative of the new talent that emerged from last year.

The best selling single was **The Communard**'s cover version of "Don't Leave Me This Way." There was no nomination for The Communards. **Dr. and the Medics**, who also achieved several weeks at the number one spot, and **Owen Paul**, who made it with his cover of "My Favorite Waste of Time," were also deemed unworthy.

Bands on the list include **Furniture**, with whom no one would quibble, but strangely juxtaposed next to them is **5 Star**. No one would doubt the success or, indeed, the skill of 5 Star. They have already been nominated in the Best Album and Best Group categories, but they are hardly newcomers. They have been together for four years, and they were successful in 1985.

Other bands included in the category are **Cutting Crew**, who have had a string of top 20 hits, and their Virgin labelmates **It's Immaterial**. Despite its funky video and groove tunes, the latter could hardly be described as one of the year's major new acts.

The BPI says the Best New Group to Emerge category is sponsored by Radio 1. **Terri Anderson** of the BPI says, "It was not up to the BPI to approve this list. It was put together by various senior Radio 1 producers, but, of course, they listened to suggestions from the industry."

In previous years, the title for this award was Best Newcomer. Terri continues, "It was changed to Best Group to Emerge because it was thought to be fairer. I know 5 Star have been around for a few years, but it could be said that 1986 was definitely their year."

Michael Lipman, **George Michael**'s manager, has emphatically pointed out that there will not be a **Wham!** reunion concert this summer, although he says it would be a nice idea to do something to help raise money for a drug charity. George Michael is far too busy with his own recording career to embark on anything like that this year. "I don't know where all these rumors have been coming from," Lipman says.

The infant son of **Bananarama Keren Woodward** is to be the world's youngest pop star. While he was still in his mother's womb during the making of the video for the new single, "Trick of the Night," his heartbeat was taped. It was then put through a synclavier synthesizer to form the beat of the 12-inch mix.

GOLD BANANAS — *While in England recently, Bananarama picked up gold LPs for "True Confessions" from DJ Gary Crowley.*

One of the best groups to emerge so far in 1987 are the Liverpool-based **The Christians**. They are three brothers with the surname Christian, of no particular religious persuasion, and they are joined by songwriter **Henry Priestman**. Lead singer **Gary** says, "We started off as five brothers just singing acapella harmonies. We appeared on a local TV show, and that's how we met Henry. We didn't really know what to call ourselves, but I like my name and I like the way it makes you think twice.

"I supposed you could say our single 'Forgotten Town' is about Liverpool, but it's really a global thing. I can't really say what my musical influences are. I enjoy **Mozart**, but as for so-called soul music of the moment, it simply doesn't exist. I hate the way that just because a group is black it is labelled 'soul.' There hasn't been any real soul voices since **Otis Redding** and **Percy Sledge.**

"I enjoy the way people try to bag us and find it really difficult. We are three blacks and one white, heavy on harmonies, but full of '80s electronics as well."

Gary's voice is indeed soulful. He says it comes from bearing up with Liverpool apartheid for 28 years. "You can't go into a High Street shop and see any black faces behind the counter. Of the 33,000 people working for Liverpool Council, one percent is black. When my brother **Russell** was at school they were reading ***Tom Sawyer*** and he always was given the **Nigger Joe** part to read. We lived in the white part of town, so we are not only alienated by the whites but alienated by the blacks as well. I don't even support either of Liverpool's two football teams — you never seen any black faces on those pitches."

Chrissy Iley

WEA International Posts 20% Gains; Strong Product, CDs Cited

LOS ANGELES — WEA International reports its growth in net music revenues in 1986 to be up more than 20 percent over 1985, using constant rates of exchange. The conglomerate also reports steady unit sales for LPs, despite worldwide declines in the configuration, a near 20 percent unit growth in music cassettes, and a tripling in unit sales of CDs.

Company chairman and co-chief executive officer Nesuhi Ertegun attributed these successes to strong product from both the U.S. labels and local repertoire. He also cited explosive sales of CDs as an important source of growth, noting the company's opening of a CD plant in Alsdorf, West Germany as one of the year's major achievements. The facility, which took nine months to build, opened in September. It produced nearly a million CDs in 1986, and is expected to produce 8 to 10 million CDs in the coming year. "These successes are the culmination of years of hard work around the world," commented Ertegun.

Other achievements in 1986, a year that marked WEA International's 15th anniversary, included the establishment of distribution agreements with Geffen Records and Tommy Boy Records, and a long-term extension of its distribution agreement with MCA Records. Also, 1986 saw the c ny's consolidation of its supervisory nancial administration functions, prev based in Burbank, CA, with its Eu offices in London.

1986 was also a year for expans WEA International's artist roster, wit major signings, including Falco, M Bosé, Luis Miguel, and the Moder Quartet.

Strong performances from local toire increased WEA Internati strength worldwide, and increasing bers of local repertoire broke both U.S. and in territories outside of their The year saw the emergence of WEA Simply Red (U.S., Elektra) as a majo national force, with Platinum certific in Canada, Australia, Holland, New Z and the U.K., and Gold certifications gium, France, Germany, Ireland, Ita Switzerland. Also particularly succ were WEA U.K.'s Howard Jones an Pretenders, WEA France's Gold, WEA ico's Rocio Banquells, WEA Canada's eymoon Suite, Warner-Pioneer's Nakamori and Shonentai, WEA Aust INXS and Boom Crash Opera, and Hong Kong's Sandy Lamb.

England's Top Ten

Top Ten 45

1. **I Knew You Were Waiting (For Me)**—Aretha Franklin & George Michael — Epic
2. **Jack Your Body**—Steve "Silk" Hurley/London
3. **Heartache**—Pepsi & Shirlie — Polydor
4. **C'est La Vie**—Robbie Nevil/ Manhattan
5. **Down To Earth**—Curiosity Killed The Cat — Mercury
6. **Alimaz**—Randy Crawford — Warner Bros.
7. **Surrender**—Swing Out Sister — Mercury
8. **It Didn't Matter**—StyleCouncil — Polydor
9. **I Love My Radio**—Taffy — Transglobal
10. **Rat In My Kitchen**—UB40 — Dep Int

Top Ten LPs

1. **Graceland**—Paul Simon — Warn
2. **The Whole Story**—Kate Bush Bros.
3. **Different Light**—Bangles — CB
4. **The House Of Blue Light**— Purple — Polydor
5. **Get Close**—Preteders — Real
6. **Live Magic**—Queen — EMI
7. **No More The Fool**—Elkie Bro Legend
8. **Every Breath You Take-The gles**—The Police — A&M
9. **Sweet Freedom**—Michael McD
10. **August**—Eric Clapton — Duck

Melody Maker *Chart*

Japan Top Ten

Top Ten 45s

1. **Too Adult**—Minayo Watanabe — CBS Sony
2. **No More Renayigokko**—Onyanko Club — Canyon
3. **Yukiguni**—Ikuzo Yoshi — Tokuma Japan
4. **Kogarashini Dakarete** — Kyoko Koizumi — Victor
5. **Kid**—Toshiniko Tawara — Canyon
6. **Orokamono**—Masahiko Kondo — CBS Sony
7. **White Rabbit Karano Message**— Marina Watanabe — Epic Sony
8. **Tokino Nagareni Mio Makase**— Terresa Ten — Taurus
9. **Rakuen No Door**—Yoko Minamino — CBS Sony
10. **Nayimono Medari, I Want You**—C-C-B — Polydor

Top Ten LPs

1. **Non Stopper**—Yoko Oginor Victor
2. **Top Gun**—(Sound Track) — CBS
3. **Crimson**—Akina Nakamori — W Pioneer
4. **Itoguchi**—Mamiko Takayi — Car
5. **Love**—Hound Dog — CBS Sony
6. **Alarm A La Mode**—Yumi M toya — Toshiba EMI
7. **Anzenchitayi V**—Anzenchita Kitty
8. **Wonderland**—Shonentayi — W Pioneer
9. **The Best**—Kyoko Koizumi — Vic
10. **Missing**—Satoshi Ikeda — Teichi

CASH BOX JAZZ ALBUMS

Artist, Label, Number, Distributor
Available on Compact Disc
Platinum (RIAA Certified)
Gold (RIAA Certified)

		L W	W O C
	NICE PLACE TO BE GEORGE HOWARD (MCA 5855)	1	11
	UTU MILES DAVIS (Warner Bros. 9 25490-1)	2	19
	OUND MIDNIGHT ARIOUS ARTISTS (Columbia SC 0464)	4	17
	TANDARDS VOLUME #1 TANLEY JORDAN (Blue Note BT 0130)	5	11
	HE OTHER SIDE OF OUND MIDNIGHT EATURING DEXTER ORDON lue Note BT 85135)	7	9
	HE GOOD AND BAD IMES HE CRUSADERS (MCA 5781)	6	11
	BSESSION OB JAMES (Warner Bros. 1-25495)	3	15
	AJEE'S THEME AJEE (EMI ST 17241)	10	10
	OYAL GARDEN BLUES RANFORD MARSALIS (Columbia FC 0363)	9	17
	CHANGE OF HEART AVID SANDBORN (Warner Bros. 7479-1)	13	2
	OWN TO THE MOON ndreas Vollenweider (CBS asterworks FM42255)	8	27
	IS FOR LOVER L JARREAU (Warner Bros. 25477-1)	11	21
	MOOD YNTON MARSALIS (Columbia FC 0308)	12	22
	ADY FROM BRAZIL ANIA MARIA (Manhattan ST 53045)	14	10
	PONTANEOUS NVENTIONS OBBY McFERRIN (Blue Note BT-5110)	16	25
	UOTONES ENNY G (Arista AL8 8427)	19	25
	OUBLE VISION OB JAMES/DAVID SANBORN Warner Bros. 25393)	15	37
	NE NIGHT/ONE DAY OM SCOTT (Soundwings SW2102)	18	9
	AST NITE ARRY CARLTON (MCA 5866)	25	2
20	**TONIGHT SHOW BAND WITH DOC SEVERINSEN** (Amherst 3611)	17	14
21	**ILLUMINATION** FREE FLIGHT (CBS Records BFM 42143)	24	3
22	**DON'T LOOK BACK** DAMON RENTE (TBA 218/Palo Alto)	22	4
23	**ENCOUNTERS** GEORGE SHAW (TBA 218/Palo Alto)	23	4
24	**MUDFOOT** THE LEADERS (Black Hawk/Aspen BKH 52001)	20	9
25	**MOONLIGHTING** THE RIPPINGTONS (Passport PJ 88019)	29	2
26	**PRIVATE PASSION** JEFF LORBER (Warner Bros. 1-25492)	28	11
27	**PHANTOM NAVIGATOR** WAYNE SHORTER (Columbia FC 40373)	DEBUT	
28	**RAPTURE** ANITA BAKER (Elektra 9-60444)	32	2
29	**GOOD MORNING KISS** CARMEN LUNDY (Blackhawke BKH 523)	33	2
30	**LIVE AT THE MONTREAL JAZZ FESTIVAL 1985** AHMAD JAMAL (Atlantic 81699)	26	4
31	**HIDEAWAY** STANLEY CLARKE (Epic FE 40275)	31	20
32	**BLUES IN THE NIGHT** EDDA JAMES & EDDIE "CLEANHEAD VINCENT" (Fantasy 9647)	30	5
33	**YOU'RE THE ONE** HENRY JOHNSON (MCA/Impulse 5754)	27	4
34	**LIVE AT KIMBALL'S** ART BLAKEY & THE JAZZ MESSENGERS (Concorde CJ 307)	21	5
35	**HEADS UP** DAVID NEWMAN (Atlantic 817256-1)	DEBUT	
36	**FACE TO FACE** KEVIN EUBANKS (GRP 1029)	34	16
37	**TIMELESS** DIANNE SCHUUR (GRP-A-1030)	35	17
38	**WHILE THE CITY SLEEPS** GEORGE BENSON (Warner Bros. 25475-1)	37	22
39	**EARTHRUN** LEE RITENOUR (GRP-A-1021)	38	22
40	**WORLD SAXAPHONE QUARTET PLAYS DUKE ELLINGTON** (Elektra/Nonesuch 79137)	39	13

THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

AZZ FEATURE PICKS

COVERY—Eddie Gomez—umbia FC 40548—Producer: oshi Itoh

assist Eddie Gomez's Columbia de- s a mixed bag—there's a bit of fu- , some contemporary classical ic, and some hard-driving post bop. thing that is in no short supply is iosic bass solos.

ME DESIGN/TIME DESIGN—iette Coleman—Caravan of ams CDP 85002—Producer: helin Hoffman

rnette Coleman does not play here, he composed the album-length title e, "a harmolodic composition for string instruments and percussion onor of Buckminster Fuller." The gory Gelman Ensemble, a string rtet, is joined by Denardo Coleman , not surprisingly, the piece is dense, plex, and soaring.

/E AT THE CARAVAN OF EAMS—Ronald Shannon ckson and the Decoding Soci- —Caravan of Dreams CDP 85005—Producer: Kathelin Hoffman

A heady harmolodic stew that features drum wizard Jackson and his free-wheeling Decoding Society in a meeting with African music-maker Twins Seven Seven and his band.

CLASSIC—Chris Connor—Contemporary C-14023—Producer: Helen Keane

Veteran vocalist Connor swings nicely through an excellent slate of standards well-arranged by Richard Rodney Bennett. Paquito D'Rivera and Claudio Roditi are on hand to add some latin/bop seasonings.

SHIELDSTONE—Stanley Clarke/Bill Shields—R.S.V.P. 9001—Producers: Stanley Clarke, Bill Shields

Keyboardist Shields is the centerpiece of this elaborate, mostly-fusion LP, but heavyweight assistance is provided by, amongst others, Freddie Hubbard, John Abercrombie, Jack De Johnette, and co-producer Clarke.

ON JAZZ

OSCAR, OSCAR — *Bebop sax legend, and Academy Award nominee for Best Actor, Dexter Gordon (l) stopped by N.Y.'s Blue Note recently to listen to a set by ex-boss Billy Eckstine (r). Club manager Sal Haries joined them for the photo.*

FEATHER—Leonard Feather is one of jazz's great survivors. For over 50 years—50 years!—Feather has been functioning, primarily, as a jazz critic. He was writing some of the earliest appraisals of jazz in the mid-'30s and, incredibly, he is still writing twice- or thrice-weekly jazz pieces for the Los Angeles Times. His writing has been gathered into many valuable books, including the landmark *Encylopedias of Jazz.*

Leonard Feather's latest opus is his autobiography, *The Jazz Years: Earwitness to an Era* ($25, Da Capo). In it, Feather foregoes anecdotal pieces about the greats he has known and covered—much of that has been covered in his other books—and instead goes about chronicling his various causes over his long and varied career. He, it seems, is proudest of his non-journalistic accomplishments—the many record sessions he produced, the many songs he has written and published, the many causes he has championed (mainly fighting prejudice against blacks, women, exotic time signatures, and non-American jazz musicians). He is typically ingenuous—quoting the numerous times his songs received bad reviews when his name was attached to them, but noting how they received favorable attention when he used a pseudonym. He is quite defensive about his songwriting, and his songwriting played a part in many of the sessions he produced. When he achieved something of a coup by getting **Duke Ellington** and **Louis Armstrong** into the studio together, he, typically, had them record Leonard Feather tunes, even writing, "Louis read his part accurately, but it was too evident that he was reading; the notes came out staccato and self-conscious. How was I to resolve the situation without seeming brash and tactless?" The idea of having those two jazz geniuses record something else obviously didn't occur to him. The tunes recorded at that session, "Long Long Journey" and "Snafu," are little-remembered.

But Feather survived by being both flexible and stubborn. He was one of the first jazz critics of the mid-'40s to jump on the bebop bandwagon, and he has displayed an openness to most jazz innovations since. He has also, where necessary, stuck to his resolve, and he shows an admirable ability to separate the genuine from the cosmetic. He is particularly strong on civil rights, and the "advances" that have been made since he first came to America in the '30s, stating, "It would be unrealistic to claim that conditions have not improved for the black American, and specifically for the black musician, but the pace has been painfully slow and its impact has affected only a small minority of Afro-Americans...What white Americans see, when even most white jazz musicians see, is a change that has been largely cosmetic. Looking at the affluent, secure **Miles Davis,** they ignore the memory of Davis, blood streaming from his head as a white policeman beat hims repeatedly."

This is not a book for the jazz novice—though any number of Feather's other books are—but it is a highly-readable account of an important life in jazz. And, as one who toils in the same field, I can not not envy Feather. Hearing **Bessie Smith** at the Apollo, touring in the '30s with Louis Armstrong, hearing **Charlie Parker** and **Dizzy Gillespie** in their earliest 52nd Street engagements, the relationships with Duke Ellington and countless others, Feather was there, Feather was, in any one of his different guises, a part of it all.

One ironic note: Leonard Feather's three jazz Encyclopedias (*The Encylopedia of Jazz, The Enyclopedia of Jazz in the '60s, The Encyclopedia of Jazz in the '70s*) are invaluable jazz volumes, books that have remained in print virtually since their initial publication (Da Capo has brought the first two out in paperback, with the third due in the near future). Feather quotes **Ben Raeburn**, his first publisher, as saying, in 1954, "I suppose the reason there hasn't been a book of this kind is that there's no demand for it," a cliche that was proved quite wrong by the initial book's success. The irony is that Feather and his collaborater **Ira Gitler** have been unable to get the funding for a much-needed *Enyclopedia of Jazz in the '80s.* It's a massive project, and no publisher has been willing to take it on. Grant money for it has been unavailable. This is shocking, especially in light of the fact that much lesser-authorities (notably *The Grove Dictionaries of Music*) are dabbling with such volumes. *The Jazz Years* is a welcome book, but an *Enyclopedia of Jazz in the '80s* is essential. What's going on?

Lee Jeske

CASH BOX TOP BLACK CONTEMPORARY SINGLES

THE CASH BOX BLACK CONTEMPORARY SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

Title
Artist, Label, Number
Producer (Songwriter)

		L W	W O C
1	**HAVE YOU EVER LOVED SOMEBODY** FREDDIE JACKSON (Capitol B 5661) B. EASTMOND (B. EASTMOND, J. SKINNER)	4	10
2	**FALLING** MELBA MOORE (Capitol B 5651) F. GOLDE, G. McFADDEN (G. McFADDEN)	1	13
3	**CANDY** CAMEO (Atlanta Artists/PolyGram 888 193-7) T. JENKINS, L. BLACKMAN (L. BLACKMAN)	2	13
4	**SLOW DOWN** LOOSE ENDS (MCA 52976) N. MARTINELLI (McINTOSH, NICHOL, EUGENE)	7	13
5	**SITUATION #9** CLUB NOUVEAU (Warner Bros. 7-28494) J. KING, T. McELROY, D. FOSTER (J. KING, T.McELROY, D. FOSTER)	6	11
6	**AS WE LAY** SHIRLEY MURDOCK (Elektra 7-69518) R. TROUTMAN (L. TROUTMAN, B. BECK)	3	22
7	**SERIOUS** DONNA ALLEN (21 Records/Atco 7-999497) L. PACE (L. PACE, D. ALLEN, BLITZ)	11	15
8	**TAKE IT TO THE LIMIT** RAY, GOODMAN & BROWN (EMI America SPRO-9903) RAHNI SONG (M. HARRIS, R. HARRIS)	12	12
9	**BALLERINA GIRL** LIONEL RICHIE (Motown 1873-MF) L. RICHIE, J. A. CARMICHAEL (L. RICHIE)	10	11
10	**JIMMY LEE** ARETHA FRANKLIN (Arista AS1-9546) N.M. WALDEN (N.M. WALDEN, J. COHEN, P. GLASS, A.L. WALDEN)	5	14
11	**SEND IT TO ME** GLADYS KNIGHT & THE PIPS (MCA-53022) M. VERDICK, S. BRAY, J. RICE (A. WILLIS, L. WOOD)	13	10
12	**STAY** HOWARD HEWETT (Elektra 7-69499) LALA (LALA)	14	12
13	**ENGINE NO. 9** MIDNIGHT STAR (Solar/Elektra 7-69501) R. CALLOWAY, MIDNIGHT STAR (GENTRY, LOVELACE, GENTRY)	16	9
14	**IF I SAY YES** FIVE STAR (RCA 5083-7 RAA) B. PEARSON, M. JAY (M. JAY, M. MORROW)	15	11
15	**YOU GOT IT ALL** THE JETS (MCA 52968) D. POWELL, D. RIVKIN (R. HOLMES)	17	13
16	**LET'S WAIT AWHILE** JANET JACKSON (A & M AM-2906) J. JAM, T. LEWIS, J. JACKSON (J. HARRIS III, J. JACKSON, M. ANDREWS)	22	5
17	**HOLD ON** RJ'S LATEST ARRIVAL (Manhattan/EMI B 56012) THE WIZ (THE WIZ, D. LEITTA)	21	13
18	**DOESN'T HAVE TO BE THIS WAY** ROSE ROYCE (Omni/Atlantic 7-99488) N. MARTINELLI (S. LIRONI, D. McLNTYRE, R. FELDMAN)	18	12
19	**STOP TO LOVE** LUTHER VANDROSS (Epic 34-06523) L. VANDROSS, M. MILLER (L. VANDROSS, N. ADDERLY JR.)	8	16
20	**LOOKING FOR A NEW LOVE** JODY WHATLEY (MCA-52956) A. CYYMONE (A. CYMONE. J. WATLEY)	33	5
21	**SOMEONE LIKE YOU** SYLVESTER (Warner Bros. 7-28572) K. KESSIE, M. GOLDSTEIN (M. HORTON, L. BARRY)	28	12
22	**THINKIN' ABOUT YA** TIMEX SOCIAL CLUB (Danya/Fantasy D-275) J. LOGAN, M. MARRSHALL (M. MARSHALL)	31	9
23	**LOVE IS A DANGEROUS GAME** MILLIE JACKSON (Jive/RCA 1009-7-JAA) B. C. NEW, J. SKINNER J. BUTLER (W. BRATHWAITE, J. BUTLER, B. OCEAN, J. SKINNER)	29	6
24	**SHE (I CAN'T RESIST)** JESSE JOHN5ON (A & M AM-2901) J. JOHNSON (J. JOHNSON)	26	10
25	**BIG FUN** THE GAP BAND (Total Experience/RCA 2700-7-TAB) L. SIMMONS, R."IN THE PM" TAYLOR (L. SIMMONS, R. TAYLOR)	9	15
26	**HOLD ME** SHEILA E. (Paisley Park/Warner Bros. 7-28580-A) SHEILA E. (SHEILA E., C. GUZMAN, E. MININFIELD)	37	4
27	**RESPECT YOURSELF** BRUCE WILLIS (Motown 1876 MF) R. KRAFT (M. RICE, L. INGRAM)	34	5
28	**EASY LOVE** ROSE BROTHERS (Muscle Shoals M55 3003) R. CASON, J. LEWIS (C. CASSON)	30	10
29	**HOW DO YOU STOP** JAMES BROWN (5cotti Bros./Epic Z5406568) D. HARTMAN (D. HARTMAN, C. MIDNIGH)	35	5
34	**LIVING ALL ALONE** PHYLLIS HYMAN (Philadelphia International/Manhattan B-50059) D. WANSEL (WANSEL, GAMBLE, BIGGS)	36	10
31	**JUMP INTO MY LIFE** STACEY LATTI5AW (Motown 18746 MF) KASHIF (P. HURVITZ, KASHIF)	39	5
32	**YOU BETTER QUIT** ONE WAY (MCA 6538) E. DEODATO (A. HUDSON, V. BRANTLEY, I. PERKINS, C. GREGORY, M. GREGORY)	40	4
33	**SHOWING OUT (GET FRESH AT THE WEEKEND)** MEL & KIM (Atlantic 7-89329) A. AITKEN (ASTOC, AITKEN, WATERMAN)	41	5
34	**STONE LOVE** KOOL & THE GANG (Mercury/PolyGram 888 292-7) K. BAYYAN, I.B.M.C, KOOL & THE GANG (C. SMITH, J. TAYLOR, KOOL & THE GANG)	43	3
35	**C'EST LA VIE** ROBBIE NEVIL (Manhattan/EMI 850047) A. SADKIN, P. THORNALLEY (NEVIL, PAIN, HOLDING)	20	14
36	**CAUGHT IN THE RAPTURE** ANITA BAKER (Elektra 7-69511) M. J. POWELL (G. GLENN, D. QUANDER)	23	19
37	**CONTROL** JANET JACKSON (A & M AM-2877) J. JAM, TL LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	24	16
38	**HE WANTS MY BODY** STARPOINT (Elektra 7-69489) L. JOBE, P. GLASS (P. GLASS)	53	2
39	**U-TURN** J. BLACKFOOT (Edge ED-7-001) H. BANKS (H. REDMON, N. JONES, T. BARTLETT, B. BROWN, L. JOHNSON)	25	13
40	**TO BE CONTINUED...** THE TEMPTATIONS (Gordy/Motown 1871GF) P. BUNETTA, R. CHUDACOFF (A. O. WOODSON, O. WILLIAMS)	27	11
41	**LOWDOWN SO & SO** RAINY DAVIS (Columbia 38-06598) P. WARNER, R. DAVIS (P. WARNER, R. DAVIS, T. WELLS)	60	3
42	**6** MADHOUSE (Paisley Park/Warner Bros. 7-28485) (MADHOUSE)	61	4
43	**EVERY LITTLE BIT** MILLIE SCOTT (4th & B'WAY/Island 7432) B. NAZARIAN, D. BRADLEY (B. NAZARIAN, R. MATLOCK)	66	3
46	**TEARS ON MY PILLOW** NEW EDITION (MCA-53019) F. PEERREN (S. BRADFORD, A. LEWIS)	62	4
45	**SAVE THE BEST FOR ME(BEST OF YOUR LOVIN')** BUNNY DeBARGE (Gordy/Motown 1869GF) J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	64	3
46	**COME GO WITH ME** EXPOSÉ (Arista AS1-9555) L.A. MARTINEE (L.A. MARTINEE)	68	3
47	**TAKE IT FROM ME** COMMODORES (Polydor/PolyGram 885-538-7) D. LAMBERT (D. LAMBER. S. REYNOLDS, F. GOLDE)	54	5
48	**BABY DON'T GO TOO FAR** LUTHER INGRAM (Profile PRO-5125) M. DAY (D. LOGGINS. R. SMITH)	32	12
49	**LEAN ON ME** CLUB NOUVEAU (Warner Bros. 7-28430) J. KING, T. McELROY, D. FOSTER (B. WITHERS)	78	2
50	**KEEP YOUR EYE ON ME** HERB ALPERT (A&M AM-2915) J. HARRIS III, T. LEWIS, (J. JAM. T. LEWIS)	59	2
51	**COME SHARE MY LOVE** MIKI HOWARD (Atlantic 7-893S) L. HUMES (L. HUMES)	19	19
52	**BRENDA** O. C. SMITH (Rendevous 103B) C. WALLERT (C. WALLERT)	56	4
53	**DEEPER LOVE** MELI'SA MORGAN (Capitol 7-PRO-9949) D. LAMBERT, J. SMITH (D./ WARREN)	55	4
54	**IT'S THE NEW STYLE** BEASTIE BOYS (Def Jam/Columbia 38-06341) R. RUBIN (A. HOROVITZ, R. RUBIN)	45	14
55	**SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT)** PATTI LaBELLE (MCA 52876A) H. RICE, B. ELLISON (A.D. RICH, H. RICE)	63	4
56	**FASCINATION** LEVERT (Atlantic 89311) J. MTUME (G. LEVERT, M. GORDON, J. MTUME)	69	3
57	**YOU SEND THE RAIN AWAY** REBBIE JACKSON (Columbia-38-06563) R. LUCAS (P. GLASS, G. SKLEROV, L. MACALUSO)	47	6
58	**ZERO IN JULY** FOCUS (EMI America B-8366) J. ALEXANDER, M. BYNUM, D. L. ALEXANDER (M. BYNUM, H. REDMOND. Jr)	58	6
50	**TOGETHER** GENOBIA JETER AND GLEN JONES (RCA 5098-7-RAA) R. BYRON (J. LIND, M. PAGE)KOOL & THE GANG)	73	3
60	**SOMETHING ABOUT YOU** VESTA WILLIAMS (A&M AM-2903) B. LOREN, B. VALENTINE (B. LOREN)	82	2
61	**DON'T DISTURB THIS GROVE** THE SY5TEM (Atlantic 7-89320) THE SYSTEM (M. MURPHY, D. FRANK)	80	2
	CHARTBREAKER		
62	**ALL I KNOW IS THE WAY I FEEL** POINTER 5I5TERS (RCA 5112-7-RAA) R. PERRY (J. RAGOVOY. E. LEVITT)	DEBUT	
63	**I KNEW YOU WERE WAITING (FOR ME)** ARETHA FRANKLIN AND GEORGE MICHAEL (Arista ASI-9559) N. M. WALDEN (CLIME, MORGAN)	DEBUT	
64	**OLD FLAMES NEVER DIE** FULL FORCE (Columbia 38-06600) FULL FORCE, J.B. MOORE, R. FORD (FULL FORCE)	72	2
65	**INCREDIBLE** SCHERRIE PAYNE AND PHILIP INGRAM (Superstar International SS-50-12) W. HENESON (P. INGRAM)	70	4
60	**MARY GOES ROUND** READY FOR THE WORLD (MCA S3004) READY FOR THE WORLD, G. SPANIOLA (M. RILEY Jr, J. EATON)	71	2
67	**GIRL NEXT DOOR** BOBBY BROWN (MCA-53022) L. BLACKMON (M. WELLS)	77	2
60	**DELANCEY STREET** DANA DANE (Profile S124) H. AZOR (D. McCLEESE, H. AZOR)	76	2
69	**HERE NOW** SANDRA FEVA (Catawba/Macola 0961) T. CAMILLO, B. BLANK (T. CAMILLO)	75	
70	**TIME OUT FOR THE BURGLAR** THE JACKSONS (MCA-S3032) B. EDWARDS, THE JACKSONS (P. PHILIPS OLAND, R. JACKSON, J. JACKSON, B. EDWARDS, R. HART, T. THOMPSON, E. MARTINEZ, J. BOVA)	74	
71	**I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)** GRACE JONES (Manhatten/EMI America B-50052) N, ROGERS, G. JONES (G, JONES, B. WOOLLEY)	44	16
72	**VICTORY** KOOL & THE GANG (Mercury/PolyGram 888 074-7) K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG (K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG)	38	
73	**SEXY GIRL** LILO THOMAS (Capitol B-5656) P. LAURENCE (P. LAURENCE, T. ALLEN)	DE	
74	**THING FOR YOU** ISSAC HAYES (Columbia 38-066SS) I. HAYES (I. HAYES)	84	
75	**NO LIES** S.O.S. BAND (Tabu/CBS Z54 06649) J. JAM, T. LEWIS (T. LEWIS, J. HARRIS III)	DE	
76	**I GOT THE FEELIN' (IT'S OVER)** GREGORY ABBOTT (Columbia 38-06632) G. ABBOTT (G. ABBOTT)	DE	
77	**(THEY LONG TO BE) CLOSE TO YOU** GWEN GUTHRIE (Polydor/PolyGram 885 529-7) G. GUTHRIE, D. CONLEY (B. BACHARACH, H. DAVID)	88	
78	**NEW DRESS** CHERYL LYNN (Manhattan/EMI B-500S6) C. LYNN, B. COOPER (B. COOPER, R. JOHNSON)	DE	
79	**AT THIS MOMENT** BILLY VERA & THE BEATERS (Rhino RNOR 74403) J. BAXTER (B.VERA)	89	
80	**HEAT STROKE** JANICE CHRISTIE (Supertronics 016) P. LORD (P. LORD)	46	
81	**CELEBRATE (OUR LOVE)** OLIVER CHEATHAM (Critique 8527) R. DAVIS (O. CHEATHAM, R. DAVIS)	DEI	
82	**CAN'T WAIT 'TIL TOMMOROW** IMPRESSIONS (MCA 52995) J. MICHAEL (D. MATKOSKY, B. NEALE, B. ALFONSO)	DEI	
83	**SHIVER** GEORGE BENSON (Warner Bros. 7-28S23) N.M. WALDEN (N.M. WALDEN, P. GLASS, S. VALENTINE)	48	
84	**SHE KNEW ABOUT ME** SHIRLEY JONES (Manhattan/EMI B-50062) K. GAMBLE, R. GRIFFIN (K. GAMBLE, R. GRIFFIN, JONES)	DEI	
85	**LOVIN' EV'RY MINUTE OF IT** DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya F-971) D. BELL, O. COTTON (D. E. FRESH)	49	
86	**BADROCK CITY** BIG AUDIO DYNAMITE (Columbia 44-05963) M. JONES, J. STRUMMER, (M. JONES, LETTS)	DEI	
87	**LOVE YOU DOWN** READY FOR THE WORLD (MCA 52947) READY FOR THE WORLD, G. SPANIOLA (M. RILEY JR.)	50	
88	**SEXAPPEAL** GEORGIO ALLENTINI (Macola 3563) G. ALLENTINI (G. ALLENTINI)	DEE	
89	**GIRLFRIEND** BOBBY BROWN (MCA 23643) L. WHITE (L. WHITE, L. PETERS, K. CRUMPLER)	42	
90	**SWEET LOVE** NAJEE (EMI AMERICA B-8362) R. SONG (A. JOHNSON, G. BIAS, A. BAKER)	51	
91	**I NEED YOUR LOVING** THE HUMAN LEAGUE (A & M AM-2893) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, D. EILAND, L. RICHEY, W.H. DAVIS)	52	
92	**TWO PEOPLE** TINA TURNER (Capitol B-5644) T. BRITTEN (T. BRITTEN, G. LYLE)	57	
93	**LOVE IS FOREVER** BILLY OCEAN (Arista JSI-9540) B. EASTMOND, W. BRATHWAITE (W. BRATHWAITE, B. EASTMOND, B. OCEAN)	65	
94	**MISUNDERSTANDING** JAMES (D TRAIN) WILLIAMS (Columbia 38-06410) H. EAVES III, J.(D TRAIN) WILLIAMS (H. EAVES III, D. EAVES)	67	
95	**SHAKE YOU DOWN** GREGORY ABBOTT (Columbia 38-05894) G. ABBOTT (G. ABBOTT)	87	
96	**SOMEHOW, SOMEWAY** THE GIVENS FAMILY (Macola PJ544) A. BAYYAN (J. PASS)	79	
97	**ONCE BITTEN TWICE SHY** VESTA WILLIAMS (A & M AM-02880) D. CRAWFORD (V. WILLIAMS, D. GANT)	81	
98	**BODY & SOUL (TAKE ME)** MTUME (Epic 34-06560) (J. MTUME)	83	
99	**THE LOVER** EGYPTIAN LOVER (Egyptian Empire/Macola DMSR 0071) EGYPTIAN LOVER (EGYPTIAN LOVER)	85	
100	**I WANNA KNOW YOUR NAME** FORCE MD'S (Tommy Boy/Warner Bros.) R. HALPLN (K. GAMBLE, L. HUFF)	86	

ALPHABETICAL LISTING ON INSIDE BACK COVER

BLACK CONTEMPORARY

ET THE PRESS—*Philadelphia songstress Janice McClain recently visited New York during omotional tour in support of her debut self-titled MCA Records LP, where a luncheon was l in her honor to introduce the singer to New York area press and radio VIPs. Pictured (l-r) are: hael Halley, East Coast r&b promotion manager, MCA; Robin Washington, Radio WRKS ic director; Angela Thomas, New York r&b promotion manager, MCA, McClain; Tom Page, Clain's manager.*

SIMPLY RITZY — *Electra's Simply Red were visited backstatge at NY's Ritz club by Nick Ashford and Valerie Simpson. Pictured (l-r): Ashford, Simpson and Simply Red's Mick Hucknall.*

EVERLASTING TALENT — *Manhattan Records is set to release Natalie Cole's album, "Everlasting," in the spring. Pictured (l-r) are: Don Cleary, Cole's mgr; Jack Satter, vp promotion; Stephen Reed, sr vp marketing and administration; Sari Becker, nat'l dir press and publicity; Varnell Johnson, vp r&b promotion; Gerry Griffith, sr vp a&r; Natalie Cole; Manhattan pres Bruce Lundvall.*

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

		LW	WOC
1	**GIVE ME THE REASON** ■ LUTHER VANDROSS (Epic FE 40415)	1	19
2	**JUST LIKE THE FIRST TIME** □ FREDDIE JACKSON (Capitol ST 12495)	2	16
3	**LICENSED TO ILL** BEASTIE BOYS (Def Jam/Columbia BFL 40238)	3	13
4	**RAPTURE** ■ ANITA BAKER (Elektra 9-60444-1)	4	47
5	**WORD UP** ■ CAMEO (Atlanta Artists 830265)	5	23
6	**LONG TIME COMING** READY FOR THE WORLD (MCA 5829)	6	12
7	**LIFE, LOVE & PAIN** CLUB NOUVEAU (Warner Bros. 9 25531-1)	13	10
8	**CONTROL** ■ JANET JACKSON (A&M SP 3905)	8	53
9	**SHAKE YOU DOWN** GREGORY ABBOTT (Columbia BFC 40437)	9	20
10	**ARETHA** □ ARETHA FRANKLIN (Arista AL-8442)	10	15
11	**UNDER THE BLUE MOON** NEW EDITION (MCA 5912)	11	11
12	**SHIRLEY MURDOCK!** SHIRLEY MURDOCK (Elektra 9 60433)	14	13
13	**VICTORY** KOOL & THE GANG (Mercury/PolyGram 830 398-1)	7	12
14	**DANCING ON THE CEILING** ■ LIONEL RICHIE (Motown 6158 ML)	15	24
15	**RAISING HELL** ■ RUN D.M.C. (Profile PRO 1217)	17	38
16	**A LOT OF LOVE** MELBA MOORE (Capitol ST-1247)	16	25
17	**KING OF STAGE** BOBBY BROWN (MCA 5827)	12	13
18	**LIVING ALL ALONE** PHYLLIS HYMAN (Manhattan ST53029)	18	22
19	**ZAGORA** LOOSE ENDS (MCA 5745)	22	20
20	**OH, MY GOD!** DOUG E. FRESH & THE GET FRESH CREW (Reality S-9649)	23	10
21	**GAP BAND 8** THE GAP BAND (Total Experience/RCA 2700-1)	21	9
22	**BREAKING EVERY RULE** ■ TINA TURNER (Capitol PJ 12530)	19	21
23	**UNITED** COMMODORES (Polydor/PolyGram 831-194-1)	20	14
24	**COME SHARE MY LOVE** MIKI HOWARD (Atlantic 81688)	24	5
25	**TO BE CONTINUED . . .** THE TEMPTATIONS (Gordy/Motown 6207GL)	26	28
26	**SHOCKADELICA** JESSE JOHNSON (A & M SP5122)	27	18
27	**TAKE IT TO THE LIMIT** RAY, GOODMAN & BROWN (EMI America ST 17235)	28	6
28	**DR. C.C.** CLARENCE CARTER (Ichiban 1003)	32	11
29	**LOVE ZONE** ■ BILLY OCEAN (Jive/Arista JL8 8409)	29	41
30	**I COMMIT TO LOVE** HOWARD HEWETT (Elektra 60487)	31	23
31	**WHILE THE CITY SLEEPS...** GEORGE BENSON (Warner Bros. 1-2547)	30	22
32	**ONE WAY XI** ONE WAY (MCA 5823)	34	13
33	**AN IMITATION OF LOVE** MILLIE JACKSON (Jive/RCA 1016106-J)	37	14
34	**NAJEE'S THEME** NAJEE (EMI-America ST 1724)	35	6
35	**JUICE** ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367)	33	24
36	**LIVE IN LOS ANGELES** MAZE FEATURING FRANKIE BEVERLY (Capitol SWBB 12479)	25	22
37	**PRIVATE PASSION** JEFF LORBER (Warner Bros. 1-25492)	36	13
38	**A NICE PLACE TO BE** GEORGE HOWARD (MCA 5855)	38	6
39	**MUSIC MADNESS** MANTRONIX (Sleeping Bag TLX 8)	46	4
40	**HOT TOGETHER** POINTER SISTERS (RCA 5609-1)	40	11
41	**STRONG PERSUADER** ROBERT CRAY (Mercury/PolyGram 830 568-1)	53	4
42	**REAL LOVE** ASHFORD & SIMPSON (Capitol ST-12649)	41	24
43	**GRAVITY** JAMES BROWN (Scotti Bros./CBS FZ40380 CBS)	51	18
44	**VESTA** VESTA WILLIAMS (A&M AM SP-5016)	48	13
45	**U-TURN** ISSAC HAYES (Columbia FC 40316)	42	12
46	**ROBBIE NEVIL** ROBBIE NEVIL (Manhattan/EMI ST-53006)	52	2
47	**KLYMAXX** (MCA 5832)	43	11
48	**KINGDOM BLOW** KURTIS BLOW (Mercury/PolyGram 830 215-1M-1)	39	17
49	**THE GOOD AND BAD TIMES** THE CRUSADERS (MCA 5781)	47	6
50	**U-TURN** J. BLACKFOOT (Edge EDLP-001)	55	3
51	**FULL FORCE GET BUSY 1 TIME** FULL-FORCE (Columbia BFC 40395)	45	29
52	**EVERYTHING'S COMING UP ROSES** ROSE BROTHERS (MSS 2202)	57	3
53	**PERFECT TIMING** DONNA ALLEN (21 Records/Atco 90548-1)	58	2
54	**MUTAL ATTRACTION** SYLVESTER (Megatone/Warner Bros. 25527)	59	2
55	**VISCIOUS RUMORS...THE ALBUM** TIMEX SOCIAL CLUB (Dayna/Fantasy F9645)	61	2
56	**WINNER IN YOU** ■ PATTI LaBELLE(MCA 52770)	44	41
57	**LISA LISA AND CULT JAM WITH FULL FORCE** □ (Columbia BFC 40135)	49	76
58	**ALWAYS IN THE MOOD** SHIRLEY JONES (Philadelphia Int'l. ST 53031)	50	29
59	**DUOTONES** KENNY G (Arista AL8-8227)	56	22
60	**BLOODLINE** LEVERT (Atlantic 81668)	54	29
61	**DESTINY** CHAKA KHAN (Warner Bros. 25425-1)	60	28
62	**ROCK THE HOUSE** D. J. JAZZY JEFF AND THE FRESH PRINCE (Jive/RCA 1026-1-J)	DEBUT	
63	**MIRACLES OF THE HEART** JAMES (D-TRAIN) WILLIAMS (Columbia BFC 40465)	DEBUT	
64	**AFTER ALL** BOBBY BLAND (Malaco 7439)	65	11
65	**WOMAGIC** BOBBY WOMACK (MCA 5899)	DEBUT	
66	**L IS FOR LOVER** AL JARREAU (Warner Bros. 9-254771)	62	21
67	**SILK AND STEEL** FIVE STAR (RCA AFL-1 9501)	63	22
68	**INSIDE STORY** GRACE JONES (Manhattan ST-53038)	64	12
69	**HEADLINES** MIDNIGHT STAR (Solar/Elektra 9-60454)	66	39
70	**QUIET STORM** PEABO BRYSON (Elektra 60484)	70	16
71	**WHITNEY HOUSTON** ■ (Arista AL1-8212)	71	94
72	**CLOSER THAN CLOSE** JEAN CARNE (Omni/Atlantic 90492)	67	31
73	**BACK IN BLACK** WHODINI (Jive/Arista JL8-8407)	75	41
74	**SKEEZER PLEAZER** U.T.F.O. (Select FMS 21616)	68	35
75	**WHISTLE** (Select SEL 21615)	69	18

THE CASH BOX TOP 75 BLACK COMTEMPORARY ALBUM CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

RETAIL

SHOP TALK

MUSICLAND OFFERS COMMON STOCK — The **American Can Company** has announced the public offering of 1,750,000 shares of common stock by its subsidiary, **The Musicland Group, Inc.**, at $20.00 per share. The shares represent approximately 17 percent of the total outstanding common stock of The Musicland Group. In addition, Musicland has granted the underwriters an overallotment option for an additional 262,500 shares. Proceeds after expenses of the sale will be approximately $31 million. American Can said that the transaction will result in a one-time gain of $13 million, or $.49 per share of common stock, to be reported in the first quarter of 1987. Managers for the offering are **Merrill Lynch Capital Markets, Bear, Stearns & Co., and Donaldson, Lufkin & Jenrette Securities Corporation.** The Musicland Group will be listed on the New York Stock Exchange, symbol TMG. American Can will own the remaining approximately 83 percent of the 10.9 million Musicland shares outstanding (81 percent if the overallotment option is fully exercised), and will continue to include Musicland in its consolidated financial statements. Based in Minneapolis, Minnesota, The Musicland Group is one of the largest specialty retailers of pre-recorded music in the U.S. both in number of outlets and revenues. The company presently operates 525 stores in 46 states under the names **"Musicland," "Sam Goody," "Discount Records,"** and **"Licorice Pizza."** Musicland's net income rose 50 percent to $13.2 million in 1986, versus $8.8 million in 1985. Revenues in 1986 were $412.2 million, up 26 percent from $327.5 million in the prior year. Headquartered in Greenwich, Connecticut, American Can is engaged in financial services and specialty retailing.

PRISM TO INTRODUCE CD'S — **Prism Entertainment**, a major videocassette distributor, has announced their entry into recorded music retailing with the release of 23 budget CD's. Since many of Prism's distributors, wholesalers and rack jobbers, already deal with recorded music as most record retailers are also video dealers, hence the term "home entertainment centers," a Prism CD line makes good sense. The 23 titles will wholesale at a low price enabling retailers to sell them promotionally for less than $10, a figure many retailers believe would expand the CD consumer market considerably. The CD line will be divided into classical, new age, adult contemporary and single artist. Initial releases will include two **"America's Favorites"** classical compilations from the U.K.'s **Filmtrax**; five **"New Horizons"** original recordings of "new age" works; two Heavy Metal compilation discs, five **"Great Composers"** classical tapes; three original recordings from the **Royal Philharmonic Orchestra** called **"Classically Queen," "Classically Beatles"** and **"Abbaphonic"**; a **Cleo Laine** single-artist disc; and a **"Soweto Street Music"** selection. Prism hopes to have 60 titles out by the third quarter of this year. The first 23 titles will ship 100,000 units.

VSDA ANNOUNCES CONVENTION COMMITTEE — The **Video Software Dealers Association (VSDA)** president **Arthur Morowitz** and **1987 VSDA Convention Chairman Lou Berg** have announced the appointment of the 1987 VSDA Convention Committee. The members include: **Lou Berg, chairman, Audio/Video/Plus, Houston,TX.; Michael Dunn, Video 83, New York, N.Y.; Dick Kerin, Erol's, Springlfield, VA.; Jim George, National Video, Inc., Portland, OR.** and **Carol Pough, Video Cassettes Unlimited, Santa Ana, CA.** "Our goal is to make the 1987 VSDA Convention as fun, exciting, and as informative as pc sible," says Chairman Berg. The co mittee will hold its first meeting on Ap 20 & 21 in **Las Vegas**, the site of tl 1987 Convention which will take pla August 16-20 at **Bally's Grand H tel.** "The purpose of this initial meeti is basically a brainstorming session Berg says. He feels that it is very impc tant to ensure that critical issues a addressed, stressing that the best wa to achieve this is to encourage an ope line of communication between comm tee members and other VSDA mer bers. In the upcoming weeks, Berg w be contacting all VSDA regional leade for their input concerning the upcomir Convention.

Brian Kassa

GO ASK ALICE—*3,000 plus fans lined up outside Atlanta's Northlake Mall at 7 am to mee Alice Cooper and his guitarist/co-writer, Kane Roberts. The pair visited the Record Bar stor #15 after a sold-out stint at the Atlanta Civic Center. Pictured, taller than the rest, are Robert (l) and Cooper (r).*

CASH BOX TOP 40 COMPACT DISCS

		LW	WOC
1	**GRACELAND** PAUL SIMON (Warner Bros. 2-25447)WEA	3	18
2	**THE WAY IT IS** BRUCE HORNSBY AND THE RANGE (RCA PCD 1-8058)RCA	1	13
3	**SLIPPERY WHEN WET** BON JOVI (Mercury/PolyGram 830 264-2)POL	2	10
4	**BACK IN THE HIGH LIFE** STEVE WINWOOD (Island/Warner Bros. 25448)WEA	5	26
5	**INVISIBLE TOUCH** GENESIS (Atlantic 81641-2)WEA	4	30
6	**SO** PETER GABRIEL (Geffen 24088)WEA	6	32
7	**BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85** (Columbia C3K 40558)CBS	8	9
8	**EVERY BREATH YOU TAKE The Singles** THE POLICE (A&M CD 3902)RCA	7	10
9	**3RD STAGE** BOSTON (MCA 6188)MCA	10	12
10	**AUGUST** ERIC CLAPTON (Warner Bros. 2-25476)WEA	13	3
11	**DANCING ON THE CEILING** LIONEL RICHIE (Motown 6158 MD)MCA	11	19
12	**TRUE BLUE** MADONNA (Sire 2-25442)WEA	9	23
13	**GET CLOSE** THE PRETENDERS (Sire/Warner Bros. 2-25488)WEA	12	7
14	**THE HOUSE OF BLUE LIGHT** DEEP PURPLE (Mercury/PolyGram 831 318-2)POL	14	3
15	**BOSTON I** (CBS 34188)CBS	16	11
16	**RAPTURE** ANITA BAKER (Elektra 9-60444-2)WEA	15	4
17	**GAUDI** ALAN PARSONS (Arista ARCD 8448)RCA	18	2
18	**THE BRIDGE** BILLY JOEL (Columbia CK 40402)CBS	20	19
19	**FORE!** HUEY LEWIS AND THE NEWS (Chrysalis VK41534)CBS	22	15
20	**THE DARK SIDE OF THE MOON** PINK FLOYD (Capitol CDP-46001)CAP	17	125
21	**NO JACKET REQUIRED** PHIL COLLINS (Atlantic 81240-2)WEA	19	91
22	**LITTLE CREATURES** TALKING HEADS (Sire 2-25305)WEA	25	15
23	**DIFFERENT LIGHT** BANGLES (Columbia BFC-40039)CBS	DEBUT	
24	**WORD UP** CAMEO (Atlantic Artists 830!!265-2)7-2)POL	26	4
25	**WHITNEY HOUSTON** (Arista JRCD-8221)RCA	32	71
26	**LED ZEPPLIN** (Atlantic 2-19129)WEA	28	8
27	**NIGHT SONGS** CINDERELLA (Mercury 830 076-2)POL	27	4
28	**DOWN TO THE MOON** ANDREAS VOLLENWEIDER (CBS Masterworks MK42255)CBS	21	24
29	**STRONG PERSUADER** ROBERT CRAY (Mercury/PolyGram 830 568-2)POL	DEBUT	
30	**THE WHOLE STORY** KATE BUSH (EMI America CDP 46414)CAP	24	3
31	**CONTROL** JANET JACKSON (A&M CD-3905)RCA	DEBU	
32	**ARC OF A DIVER** STEVE WINWOOD (Island 24576-2)WEA	34	1
33	**RIPTIDE** ROBERT PALMER (Island 2-90471)WEA	35	3
34	**GIVE ME THE REASON** LUTHER VANDROSS (Epic EK 40415)CBS	DEBU	
35	**BROTHERS IN ARMS** DIRE STRAITS (Warner Bros. 25264-2)WEA	36	8
36	**LED ZEPPELIN II** (Atlantic 2-19127)WEA	33	
37	**TRUE COLORS** CYNDI LAUPER (Epic EK 40313)CBS	23	1
38	**HOT ROCKS 1964-1971** THE ROLLING STONES (Abkco/PolyGram 6667-2)POL	38	
39	**A DECADE OF STEELY DAN** STEELY DAN (MCA MCAD-5570)MCA	31	4
40	**CHRONICLE** CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2)IND	30	7

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

CASH BOX TOP 12" DANCE SINGLES

		LW	WOC
1	**OPEN YOUR HEART** MADONNA (Sire/Warner Bros. 0-20597)	1	10
2	**SOMEONE LIKE YOU** SYLVESTER (Warner Bros. 0-20548)	2	13
3	**SHOWING OUT** MEL & KIM (Atlantic 0-86755)	6	12
4	**WE CONNECT** STACEY Q (Atlantic DMD 990)	4	13
5	**C'EST LA VIE** ROBBIE NEVIL (Manhattan/EMI V-56036)	5	12
6	**CANDY** CAMEO (Atlanta Artists/PolyGram 888 193-1)	7	6
7	**CONTROL** JANET JACKSON (A&M SP-12209)	3	15
8	**MR. BIG STUFF** HEAVY D. AND THE BOYZ (MCA 23691)	12	9
9	**COME GO WITH ME** EXPOSE (Arista AD1-9S39)	10	6
10	**SHAKE YOU DOWN** GREGORY ABBOTT (Columbia 44-05959)	8	19
11	**GIRLFRIEND** BOBBY BROWN (MCA 23643)	11	14
12	**FASCINATED** COMPANY B (Atlantic D-86731)	27	3
13	**IT'STHE NEW STYLE/ PAUL REVERE** BEA5TIE BOY5 (Def Jam/Columbia 44-05958)	13	17
14	**BRAND NEW LOVER** DEAD OR ALIVE (Epic EAS-2521)	9	16
15	**MUSIQUE NON STOP** KRAFTWERK (Warner Bros. 0-20549)	14	16
16	**SERIOUS (REMIX)** DONNA ALLEN (21 Records/Atlantic 0-96794)	23	9
17	**BOY TOY** TIA (RCA 5769-1-RD)	31	10
18	**LOVE YOU DOWN** READY FOR THE WORLD (MCA 23680)	15	19
19	**VICTORY** KOOL & THE GANG (Mercury/ PolyGram 888 074-1)	18	16
20	**TALK TO ME (REMIX)** CHICO DeBARGE (Motown 4567MG)	17	18
21	**SUMMERTIME, SUMMERTIME** NOCERA (Sleeping Bag SLX-22)	16	24
22	**WORD UP** CAMEO (Atlanta Artists/PolyGram 884 933-1)	19	26
23	**YOU BE ILLIN'** RUN D.M.C. (Profile PRO-7119)	20	15
24	**I WON'T STOP LOVING YOU** C-BANK FEATURING DIAMOND GIRL (Next Plateau NP 50047)	49	5
25	**SITUATION #9** CLUB NOVEAU (Tommy Boy TB 891)	30	9
26	**CRAZAY** JESSE JOHN5ON (A&M 2878)	21	18
27	**JEALOUSY** CLUB NOUVEAU (King Jay/Tommy Boy TB 884)	22	25
28	**WHAT YOU SEE IS WHAT YOU GET** BRENDA K. STARR (MCA 23704)	41	3
29	**LOOKING FOR A NEW LOVE** JODY WHATLEY (MCA 23689)	51	2
30	**FOR TONIGHT** NANCY MARTINEZ (Atlantic 0-86789)	26	23
31	**DIAMOND GIRL** NICE AND WILD (Top Hits TH-106)	29	25
32	**I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)** GRACE JONES (Manhattan 56038)	24	14
33	**FACTS OF LOVE** JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 0-20545)	28	12
34	**BIG FUN** THE GAP BAND (Total Experience 2701-1-TD)	33	13
35	**SHOW ME** COVER GIRLS (Fever 814)	55	2
36	**ONCE BITTEN TWICE SHY** VESTA WILLIAMS (A&M 5P-12206)	37	12
37	**BIZARRE LOVE TRIANGLE** NEW ORDER (Quest/Warner Bros. 28421-0)	56	2
38	**I DIDN'T MEAN TO TURN YOU ON** ROBERT PALMER (Island DMD 969)	25	18
39	**STAY A LITTLE WHILE,CHILD (EXTENDED VERSION)** LOOSE ENDS (MCA 23635)	36	30
40	**LET THE MUSIC TAKE CONTROL** J. M. SILK (RCA 5958-1 RD)	DEBUT	
41	**SHE (I CAN'T RESIST)** JESSE JOHNSON (SP 12219)	42	5
42	**IF I SAY YES** FIVE 5TAR (RCA 5921-1-RD)	47	5
43	**TASTY LOVE** FREDDIE JACK5ON (Capitol V-15254)	32	19
44	**MISUNDERSTANDING** JAMES (D-TRAIN) WILLIS (Columbia 44-05967)	35	10
45	**ENGINE NO. 9** MIDNIGHT STAR (Solar/Elektra 7-69501)	DEBUT	
46	**CRY WOLF** A-HA (Warner Bros. 20610-OA)	50	3
47	**STOP TO LOVE (REMIX)** LUTHER VANDROSS (Epic 34-06523)	39	6
48	**COME GET MY LOVE** TKA (Tommy Boy VC 887)	38	10
49	**HOLD ME** 5HEILA E. (Paisley Park/Warner Bros. 20579-0)	60	2
50	**JUMP INTO MY LIFE** STACY LATTI5AW (Motown 4574 MG)	DEBUT	
51	**ONCE IN A LIFETIME GROOVE(REMIX)** NEW EDITION (MCA 23692)	40	10
52	**BOOM BOOM** PAUL LEKAKI5 (ZYX 5571)	DEBUT	
53	**HOOKED ON YOU** SWEET 5ENSATION (Next Plateau 50046) COLONEL ABRAMS (MCA 23670)	58	13
54	**ERIC B. IS PRESIDENT** ERIC BARRIER (Zakia 014)	46	20
55	**TRUE BLUE** MADONNA (Sire/Warner Bros.0-20533)	44	20
56	**THE RAIN (LONG VERSION)** ORAN "JUICE"JONES(Def Jam/ Columbia 44-0S930)	45	28
57	**GOIN' TO THE BANK** COMMODORES (Polydor 885 358-1-)	52	16
58	**HUMAN (EXTENDED VERSION)** HUMAN LEAGUE (A&M SP112197)	34	20
59	**YOU KEEP ME HANGING ON** KIM WILD (MCA 23717)	DEBUT	
60	**NAIL IT TO THE WALL** STACY LATTI5AW (Motown 4563MG)	48	21
61	**I CAN'T TURN AROUND (REMIX)** J. M. 5ILK (RCA 5702-1-RD)	53	15
62	**I NEED YOUR LOVING (REMIX)** THE HUMAN LEAGUE (A&M 5P 12213)	43	6
63	**KNOCK ME SENSELESS** EA5TBOUND EXPRESS (Vinyl Mania VMR-006)	DEBUT	
64	**MY GIRL** JOESKI LOVE (Elektra/Asylum 66833)	57	13
65	**LOVE ME IN SIBERIA** LABAN (Critique CR 8525)	54	9
66	**EVERYBODY HAVE FUN TONIGHT** WANG CHUNG (Geffen/PRO-A-2589)	59	16
67	**WALK LIKE AN EGYPTIAN (REMIX)** BANGLES (Columbia 44-0593S)	61	5
68	**CHANGE OF HEART** CYNDI LAUPER (Portrait/CBS RAS 2560)	65	12
69	**DON'T THINK ABOUT IT (REMIX)** ONE WAY (MCA 23659)	64	10
70	**THE NEW YORK RAPPER** BOBBY JIMMY & THE CRITTERS (Macola 947)	63	13
71	**I'LL TAKE YOUR MAN** SALT AND PEPPER (Next Plateau NP 5002)	62	24
72	**UNFAITHFUL SO MUCH** FULL FORCE (Columbia 44-05955)	66	13
73	**A LITTLE BIT MORE** MELBA MOORE/FREDDIE JACKSON (Capitol V15256)	67	18
74	GIRLS AIN'T NOTHING BUT TROUBLE JAZZY JEFF AND FRESH PRINCE (Word WD1)	70	25
75	**GRAVITY** JAMES BROWN (Scotti Bros. 4Z905943)	68	18

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

New 12" Releases

PATTI SMYTHE (CBS CAS 2612)
Never Enough (4:19) (Dub Notes/No Me/Human Boy/Hobbler/Pink Smoke / Blackwood — ASCAP/BMI) (Producer: Rick Chertoff/William /Wittman)

HERB ALPERT (A&M SP-12226)
Keep Your Eye On Me (5:53) (Flyte Tyme — ASCAP) (J. Jam, T. Lewis) Producers:James Harris III and Terry Lewis)

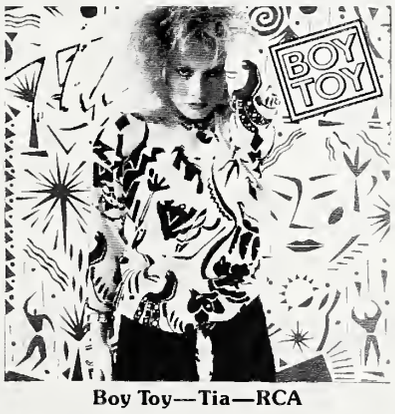
SPOONS (Mercury/PolyGram PRO 490-1))
Bridges Over Borders (6:47) (Mark-Cain — CAPAC) (Deppe/Horne/Preuss) E. Booker, T. Berry) (Producer: T. Treumuth)

PUBLIC ENEMY (Def Jam/Columbia 44 06719)
Public Enemy #1 (4:46) (Def Jam — ASCAP) (C. Ridenhour, H. Shocklee) Producers: H. Shocklee, C. Ryder)

ORAN "JUICE" JONES (Def Jam/Columbia 4406730)
Here I Go Again (4:48) (Sotne Agate/Jobete — BMI) (A. Clevland, T. Johnson, W. Robinson, Jr. W. Moore) (Producers: V. F. Bell, R. Simmons)

C.C. COOPER (Krisma/Macola MRC-0972)
Love Guarantee (3:32) (CA-BI-TE/Trans Star — BMI) (C.C. Cooper, T. Marshall, W.L. Cooper) (Producers: E. Atkins, R. Trotter)

MOST ACTIVE



Boy Toy—Tia—RCA

STRONG ACTIVITY

Mel & Kim—Showing Out—Atantic
Donna Allen—Serious—21 Records/Atco
Brenda K. Starr—What You See Is What You Get—MCA
New Order—Bizarre Love Triangle—Quest/Warner Bros.

CLUB PICK

Born To Be Alive—Patric Hernandez—Columbia
D.J.: Mike Zito
Club: Secrets
Location: Selden, New York

Comments:
"Very high energy, a song that pushes you right on the dance floor."

RETAILER'S PICK

Ego Maniac—Jocelyn Brown—Warner Bros.
Store: 12" Dance Records
Manager: Wresch Dawidjan
Location: Washington D.C.

Comments:
"Good alive dance tune."

MUSIC VIDEO

MOST ADDED

Bruce Hornsby—Mandolin Rain—RCA

STRONG ADDS

Stacey Q—We Connect—Atlantic
Bob Geldof—Love Like A Rocket—Atlantic
Peter Cetera—Big Mistake—Full Moon/Warner Bros.—
Steve Winwood—The Finer Things—Island/Warner Bros.

PROGRAM ADDS

CATCH 22—Casey Obrien—Program Director—Anchorage
P. Cetera
Parachute Club
D.Hall
B. Hornsby
B. Geldof
Pet Shop Boys
Spoons
Stacey Q
KTP
J. Watley
General Public

HIT VIDEO USA—Mike Opelka—Program Director—Houston
P. Young
Expose'
B. Hornsby
Russ Taff
Bob Geldof
P. Cetera

23 MUSIC AKRON—Billy Soule—Program Director—Ohio
Herb Alpert
Stacey Q
B. Hornsby
Heaven 17
Pet Shop Boys
B. Geldof
F. Jackson
G. Jeter/G. Jones

TV 69-Tom Zingale-Program Director-Gainsville
P. Cetera
Rob Jungklas
B. Hornsby
Tesla
China Crises
Hipsway
Pet Shop Boys
Stacey Q
Expose'
G. Abbott
Club Nouveau
A-HA

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
Starship
K. Wild
P. LaBelle
H. Chung
B. Hornsby
H. Alpert
Starpoint
Steinski and Mass Media
D. Allen
A. Franklin
REO Speedwagon

FRIDAY NIGHT VIDEO—Joey Duley Program Director—New York
A. Franklin
J. Jett & The Blackhearts
Barbusters
S. Winwood
B. Hornsby
P. Gabriel
L. Vandross
Georgia Satellties
B. Boys
Talking Heads
U2
Los Lobos

HOT TRACKS—Vincent Rubino—Program Director—National
P. LaBelle
J. Watley
Sylvester
L. Richie
J. Jackson
G. Abbott
C.J. Hay
C. DeBarge
S. Winwood

CALIFORNIA MUSIC CHANNEL—Rick Kurkjian—Program Director—Associate Producer—Kary Chan Oakland-SanFrancisco
A. Franklin
J. Johnson
C. DeBarge
Ready For The World

TOP 40 VIDEOS—Producer—Jeff Most Burbank, Calif.
P. Young
Talking Heads
B. Geldof
B. Springsteen
P. Cetera
P. Hyman
Deep Purple
K. Wild
Psychedelic Furs
F. Jackson
S. Winwood
B. Hornsby
C.J. Hay

VIDEO PROGRAMMER'S PICK

PD	PROGRAM	MARKET
Giles Ashford	Night Tracks	Los Angeles, Calif.

Video: *No One Turns Away From The Camera*
Artist: *Eye In The Sky*
Label: *Unsigned*
Comments:
"Could be the shape of things to come, watch for the world TV premiere Feb. 20-21."

CASH BOX TOP 40 MUSIC VIDEOS

		LW	WC
1	**CHANGE OF HEART** Cyndi Lauper (Portrait)	3	13
2	**LAND OF CONFUSION** Genesis (Atlantic)	2	9
3	**C'EST LA VIE** Robbie Nevil (EMI)	1	9
4	**KEEP YOUR HANDS TO YOURSELF** Georgia Satellites (Elektra)	9	6
5	**CONTROL** Janet Jackson (A&M)	4	14
6	**OPEN YOUR HEART** Madonna (Sire/Warner Bros.)	6	9
7	**NOTORIOUS** Duran Duran (Capitol)	5	13
8	**BOY IN THE BUBBLE** Paul Simon (Warner Bros.)	11	3
9	**THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES** Timbuk 3 (I.R.S.)	10	16
10	**SHAKE YOU DOWN** Gregory Abbott (Columbia)	8	13
11	**VICTORY** Kool & The Gang (PolyGram)	7	16
12	**HUMAN** Human League (A&M)	13	21
13	**WILD WILD LIFE** Talking Heads (Warner Bros.)	12	17
14	**CALLING ON YOU** Stryper (Enigma/Capitol)	22	3
15	**WILL YOU STILL LOVE ME?** Chicago (Warner Bros.)	17	4
16	**RESPECT YOURSELF** BRUCE WILLIS (Motown)	20	2
17	**BALERINA GIRL** Lionel Richie (Motown)	19	5
18	**CANDY** Cameo (Atlanta Artists)	18	5
19	**LIVING ON A PRAYER** Bon Jovi (Mercury/PolyGram)	23	3
20	**THE WAY IT IS** Bruce Hornsby and The Range (RCA)	14	
21	**BIG TIME** Peter Gabriel (Geffen)	25	
22	**YOU GOT IT ALL** The Jets (MCA)	24	
23	**(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY)** BEASTIE BOYS (Def Jam/Columbia)	26	
24	**BRAND NEW LOVER** Dead or Alive (Epic)	DEBU	
25	**LOVE WILL CONQUER ALL** Lionel Richie (Motown)	15	
26	**THE FINAL COUNTDOWN** Europe (Epic)	DEBU	
27	**TOUCH ME (I WANT YOUR BODY)** SAMANTHA FOX (Jive/RCA)	33	
28	**FRENCH KISSIN** Debbie Harry (Geffen)	34	
29	**WAR** Bruce Springsteen (Columbia)	29	1
30	**FOR TONIGHT** Nancy Martinez (Atlantic)	16	
31	**IT'S IN THE WAY THAT YOU USE IT** Eric Clapton (Warner Bros)	28	
32	**CRY WOLF** A-HA (Warner Bros.)	35	
33	**TO BE A LOVER** Billy Idol (Chrysalis)	21	1
34	**HOLD ME** Collen James Hay (Columbia)	DEBU	
35	**STOP TO LOVE** Luther Vandross (Epic)	DEBU	
36	**MANDOLIN RAIN** Bruce Hornsby And The Range (RCA)	DEBU	
37	**SHIP OF FOOLS** World Party (Capitol)	DEBU	
38	**WE CONNECT** Stacey Q (Atlantic)	DEBU	
39	**WORD UP** Cameo (Atlanta Artists)	31	2
40	**I WANT TO MAKE THE WORLD TURN AROUND** Steve Miller Band (Capitol)	39	

THE CASH BOX TOP 40 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

		LW	WC
1	**EVERY BREATH YOU TAKE -THE VIDEOS** The Police (A&M Video 61022)	1	7
2	**THE VIDEO ALBUM, VOLUME I** Billy Joel (CBS Music Video 6198)	2	13
3	**STOP MAKING SENSE** Talking Heads (RCA Home Video 60519)	DEBUT	
4	**WHAM IN CHINA-FOREIGN SKIES** (CBS Fox Music Video 7142)	4	13
5	**CONTROL-THE VIDEOS** Janet Jackson (A&M Video 61021)	3	7
6	**LIVE WITHOUT A NET** Van Halen (Warner Bros. Music Video 38129)	5	5
7	**THE MAKING OF DANCING ON THE CEILING** LIONEL RICHIE (Karl Lorimar Video 394)	6	4
8	**GENESIS LIVE — THE MAMA TOUR** Genesis (Atlantic Video 50111-3)	11	2
9	**DAVID LEE ROTH** (Warner Music Video 38126)	8	4
10	**THE #1 VIDEO HITS** Whitney Houston (MusicVision 6-20631)	10	3
11	**BROTHERS IN ARMS** DIRE STRAITS (Warner Bros. Music Video 38119)	13	2
12	**MADONNA LIVE** (Warner Bros. Music Video 38105)	DEBUT	
13	**WOMEN IN ROCK** (MCA Home Video 80428)	15	2
14	**COLOR ME BARBRA** Barbra Streisand (CBS/Fox Music Video 3518)	12	11
15	**BREAKOUT** BON JOVI (Sony Video 165)	9	4

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.

VIDEO NEWS

CASH BOX TOP 40 VIDEOCASSETTES

		LW	WOC
1	**INDIANA JONES AND THE TEMPLE OF DOOM** Paramount Home Video 1643	2	12
2	**JANE FONDA'S LOW IMPACT WORKOUT** KVC-RCA Video Production/Karl Lorimar Home Video 070	1	13
3	**DOWN AND OUT IN BEVERLY HILLS** Touchstone Home Video 473V	4	16
4	**SLEEPING BEAUTY** Walt Disney Home Video 476	3	12
5	**COBRA** Warner Bros. Home Video 11594	8	7
6	**MONEY PIT** MCA Home Video 80387	13	12
7	**JANE FONDA'S NEW WORKOUT** KVC-RCA Video Productions/Karl Lorimar Home Videos 069	5	16
8	**STAR TREK II/WRATH OF KHAN** Paramount Home Video 1183	7	11
9	**BACK TO SCHOOL** (HBO/Cannon TVA2988)	12	2
10	**PINOCCHIO** Walt Disney Home Video 239	9	17
11	**PRETTY IN PINK** Paramount 1858	11	15
12	**HOWARD THE DUCK** (MCA Home Video 80511)	14	2
13	**OUT OF AFRICA** MCA 80350	17	18
14	**MY NAME IS BARBRA** CBS/Fox Video 3519	6	9
15	**KATHY SMITH'S BODY BASICS** JCI Video 8111	18	14
16	**AMADEUS** HBO/Cannon Video TVA 2997	23	17
17	**PLAYBOY VIDEO CENTREFOLD #3** Karl Lorimar HV509	10	15
18	**MAXIMUM OVERDRIVE** (Karl Lorimar HV395)	21	2
19	**F/X** EMI HBO Video 3769	20	17
20	**BEVERLY HILLS COP** Paramount Home Video 1134	24	11
21	**SPACE CAMP** ABC Home Video 5174	DEBUT	
22	**JANE FONDA'S PRIME TIME WORKOUT** KVC-RCA Video Productions/Karl Lorimar Home Videos 058	15	17
23	**PLAYBOY VIDEO CENTERFOLD #4** Karl Lorimar HV513	16	6
24	**9 1/2 WEEKS** MGM/UA Home Video 800973	22	13
25	**GONE WITH THE WIND** (MGM/UA Home Video 900284)	26	2
26	**BACK TO THE FUTURE** MCA Home Video 80196	28	39
27	**YOUNG SHERLOCK HOLMES** Amblin Ent./Paramount Home Video 1670	29	17
28	**EXTREMITIES** Paramount Home Video 12511	DEBUT	
29	**SECRETS OF THE TITANIC** National Geographic Video/Vestron 1063	19	5
30	**ALIEN** CBS-Fox Video 1090	31	22
31	**LUCAS** CBS-Fox Video 1495	32	9
32	**OUT OF BOUNDS** (RCA & Columbia Pictures Home Video 620722)	38	2
33	**AUTOMATIC GOLF** (Video Reel VA39)	35	2
34	**MURPHY'S ROMANCE** RCA/Columbia Pictures Home Video 20649	39	24
35	**PLAYBOY VIDEO CALENDAR** Karl Lorimar Home Video 510	25	5
36	**THE CAGE** Paramount Home Video 60040-01	27	11
37	**8 MILLION WAYS TO DIE** CBS-Fox Video 6118	33	13
38	**MY FAIR LADY** CBS-Fox Video 7038	30	3
39	**MURPHY'S LAW** Cannon Films/Media Home Entertainment M849	37	10
40	**GUNG HO** Paramount Pictures/Paramount Home Video 1751	34	17

THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

***AKING IT OVER THE TOP**—Geffen recording artist Sammy Hagar is pictured on the set of s soundtrack music video,* The Winner Takes It All, *(recorded for Columbia Records) for the lvester Stallone film,* Over The Top. *Shot on location in Las Vegas and at Hollywood's S.I.R. age, the video was directed by Gil Bettman and produced by Alexis Omeltchenko of L.A.-based ndulum Productions. The video features an arm wrestling bout between Stallone and Hagar, of hich the winner will be announced on MTV February 18. Pictured (l-r) are director of photogra- y Bobby Byrne; Hagar; and Bettman.*

AUDIO/VIDEO

MINIATURIZATION—Sony Corp. of America and **MGM/UA Home Entertainment** have announced an agreement under which MGM/UA will begin releasing its first slate of 8mm home videos. As soon as this spring, fifteen titles in the new, more compact, higher-sound quality format will appear, including such titles as *An American In Paris*, *Dinner at Eight*, and *National Velvet*. The new line will incorporate both HiFi AFM and PCM digital sound, and will be sold through Sony dealerships at a suggested retail price below $30. 8mm cassettes, for those of you unfamiliar with it, are about the size of an audio tape, and play back on ultra-compact players. According to MGM/UA Home Entertainment president, **Bill Gallagher**, the company has been waiting for the right moment to jump on the 8mm bandwagon. "During the last year we watched 8mm grow to where it is now appropriate for MGM/UA to participate in it," he remarked.

AVA PRESENTERS—Presenters for the fifth annual **American Video Awards** have been announced, and a curious assortment of celebrities they are, too. Curious in the sense that while some of them, such as **"Weird Al" Yankovic**, **Dwight Yoakam, Lisa Lisa** and **Gregory Abbott**, are music celebrities with videos to boast of, several others, such as actress **Diana Canova** and comedian **Gallagher**, to our knowledge have little, if anything to do with music videos - except for undoubtedly having seen a few. Granted, there's nothing in the title of this event, or of its presenters (the **National Academy of Video Arts & Sciences**) to suggest *music* video over any other genre, and these celebrities have certainly appeared on video, but there aren't any non-music videos on the fifth annual AVA nominations list. It's a little like having **Meryl Streep** present a Grammy or **Bob Seger** present an Oscar, isn't it? Well, enough said. The event will be hosted by **Casey Kasem**, and aside from the above mentioned folks, the presenters include **Roseanne Barr, Delta Burke** (whose sensational performances in the recently resurrected sit-com *Designing Women* qualify her to present *any* award, in my book) **Jackee Harry, David Hasselhoff, Jean Kasem, Tim Reid** and **Tracy Scoggins**, with performances by **Wang Chung, The Bangles** and **Richard Belzer**. The two-hour show, which will be taped for TV syndication February 26 at L.A.'s Scottish Rite Auditorium, is produced by **Scotti/Vinnedge Television** in association with **Casey Kasem Productions.**

U.K. AWARDS—And speaking of televised awards shows, the 1987 **International British Record Industry Awards** has cleared 102 markets in this country, according to **The Entertainment Network** (TEN), co-producers (with the **BPI** and **BBC-TV**) and syndicators of the event. Scheduled to go into nationwide syndication February 14 - March 14, the awards cover 13 categories, with such nominees as **Madonna, Whitney Houston, Bruce Springsteen, Huey Lewis** and **Paul Simon**. The show, which is being offered in both two-hour and one-hour versions, features performances by **Whitney Houston, Simply Red, Spandau Ballet, Level 42**, and **5 Star**.

VICIOUS ROMANTICS—*From Embassy Home Entertainment in late April comes* Sid & Nancy, *the story of the romance between punk rocker Sid Vicious (Gary Oldman) and groupie Nancy Spungen (Chloe Webb).*

A NOD TO THE LADIES—This week in New York, **Cinemax** is taping a special *Cinemax Sessions* tribute to the great ladies of song, *Cinemax Sessions: The Legendary Ladies*. Taped at NYC's Latin Quarter, the show is being hosted by **Belinda Carlisle** and **Deborah Harry**, and features performances by a strong cast of hit makers, including **Darlene Love, Lesley Gore, Martha Reeves, Ronnie Spector, Mary Wells, Shirley Alston** and **Freda Payne.** No airdate for the show has been set as we go to press, but we're told sometime in late summer.

Gregory Dobrin

THE RELEASE BEAT

Embassy Home Entertainment's March releases are spearheaded by the Medieval drama *The Name of The Rose*, a film based on **Umberto Eco**'s best-selling novel, starring **Sean Connery** and **F. Murray Abraham**. Suggested retail price is $79.95, HiFi stereo VHS and Beta with closed captioning . . . From **MCA Home Video** in March comes *Bullies*, a **Paul Lynch**-directed thriller involving a rough mountain clan that terrorizes a small town. Suggested retail is $79.95, HiFi Dolby B mono VHS and Beta HiFi mono, with closed captioning. Also from MCA in March, the 1943 version of the *Phantom of the Opera*, starring **Claude Rains** and **Nelson Eddy**. Suggested retail is $39.95, HiFi Dolby B mono VHS and HiFi mono Beta . . . **Paramount Home Video** has two new music releases from **Windham Hill** for March: *Windham Hill - In Concert*, taped during the 1986 Windham Hill summer tour ($29.95) and *Windham Hill - Seasons*, selections from four previously released seasonal Windham Hill programs ($19.95). Both releases are available in HiFi digital stereo, VHS and Beta.

CLASSIFIEDS

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• • •

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NEWS

'ARTY—BMI's West Coast office recently threw a #1 party for Bobby Caldwell, who hit with his tune, "The Next Time I Fall In Love." Pictured (l-r) are: BMI exec, Allan McDougall; vell; writer Franne Golde, SBK Entertainment's Doug Minnick; and BMI exec, Doreen r.

TICKERTAPE

W YORK—Composer Paul Nelson won the seventh annual ASCAP Rudolf sim Award, for orchestral works which have not received a professional perfor- nce, for his "Vox Aeterna Amoris" for mezzo soprano soloist and orchestra; the e carries a cash award for $5,000...Do you cause yoks among your colleagues? you the company clown? Stand-Up NY, a New York comedy club, is looking "The Funniest Person in the Recording Industry." If that's you, contact the club 236 W. 78th St., New York, NY 10024. You could win, among other things, a nedy gig at the Concord Hotel...The International Advertising Film Festival, set June 15-20 in Cannes, has established a new music video category; contact eenvision at (212) 818-0180 for details...The Cherry Lane Music Co. has signed exlusively print and distribute folios and sheet music for the rock band Bos- ...CBS Special Products has attained the exlusive rights to exploit the Bert empfert catalogue for the U.S. and Canada...April has been designated National tar Month by the Music Distributors Assoc., the Guitar and Accessory Music rketing Assoc., and the National Assoc. of Music Merchants. For info about the motion, contact GAMMA at 135 W. 29th St., New York, NY 10001...Manhat- 's DIS publicity company has moved: it is now at 250 W. 57th St., New York, 10107.

MET *(continued from page 6)*

remendous outlet for us."

wever, more recent revelations lead to peculation of a hybrid format, landing ely between the Urban Contemporary d of Power 106, Los Angeles' top rated n, and KROQ, the alternative AOR ulled a 3.9 share in the Fall Arbitron gs. Given the market's long-standing e for the "hottest" music, it would ap- to be a logical programming niche, al- gh the exact classification of such a at is unknown.

ck Friday, as KMET's ex-air staff has k to calling the events of the 6th, came ut advance warning, although the feel- imminent change had been in the air ome time. The ultimate result of T's fall from grace is that Los Angeles idenly without the services of some of ost respected and well-known names ck radio, including Jim Ladd, David , Cynthia Fox, Pat "Paraquat" Kelly, thers. Tom Yates, program director of T's competitor KLSX, noted that "we this game like a war, but you never anybody to really die. When some- like the stature and the legacy of a T goes away, it makes us very sad." ar sentiments were echoed by Kurt Kelly, program director of KLOS, KMET's closest AOR rival during the 1970's: "You like to see good competition, but you never like to see anyone get knocked out of the fight." Both KLOS and KLSX, in an unprecedented show of camaraderie, allowed KMET's fallen air staff substantial time on their stations to say good-bye to their loyal audience.

"It's been amazing to see the reaction that people have shown us, and it's very heartwarming that your competitors would invite you down to say good-bye to your audience," Jim Ladd commented. "The people have just been phenomenal."

Cody admits that the human element involved in the situation made it the decision an extremely difficult one, but stresses that it was simply a business decision. "It was just a format change. It's never a pleasant situation, but I don't know what more we could have done to ease the pain. It was very hard to let that many people go, especially since it was through no fault of their own. Without a doubt, they are a very talented group of people."

For further coverage of the KMET story, see this week's Radio Report in *Cash Box*' center pullout section.

omo 12" *(continued from page 6)*

service comes on the heels of the hart/Abrams Superstar convention in Springs where it became apparent rogrammers were dissatisfied with the of 12"s. According to Leeds, Greg Gil- e, who now consults Burkhart/ ms, called for an end to 12"s "unless it something special in front of the (al- release." Leeds said he asked Gilles- he could "live with this (no 12"s)" now e consults more than 63 radio stations Gillespie's response was, "absolutely," rding to Leeds.

"One of album radio's greatest strengths is its inherent ability to lead the way in discovering and breaking new tracks," stated the letter. It ended by saying "We hope that this effort will help ease the vinyl crunch and will benefit the format, the artists and the record company."

Asked if the move would amount to a cost savings to the record company, Leeds responded, "We haven't even addressed that issue at this point. It has just been a matter of listening to radio's needs and responding."

Flyte Tyme

(continued from page 9)

songwriters," asserts Lewis. "We are always writing and performing on everything we produce, so all aspects of music are there for us. In fact, once you get into production, you become a psychologist, a doctor, a teacher, a lawyer, a counselor, a musician—it's really a multi-faceted job!" Harris laughs and nods his long brown locks in agreement.

The list of artists that the red-hot tandem has turned down reads like the guest list at a platinum record award ceremony—Whitney Houston, Lionel Richie, Aretha Franklin, Dionne Warwick, and more. Rather, they live for the true challenge of taking an artist who is far from the limelight and exploding them onto the pop music scene by realizing their ultimate potential. "We turned all those people down, but in that same time frame, we took The Human League all the way from zero to #1, a gold record on the way to platinum." It is partially this underdog spirit that has endeared Flyte Tyme to their business and creative associates everywhere in the industry.

So how do they do it—what is the secret? According to Harris, you must start with a raw mix of talent and good songs, throw in a pound of hard work (six 12-hour days per week), and add a dash or two of goodwill. The end result, however, always depends upon the initial stock—is there enough talent there to play starmaker? "You can't take a race car with a messed-up engine and win a race. What we get are great engines that aren't tuned up. So all we are is mechanics, and that's what The Human League's situation was. We just came in, brought in a few new parts, and tuned them up. But they had the engine to begin with—they had the talent."

The latest release from the Flyte Tyme team is "Let's Wait Awhile," a luscious ballad off the "Control" LP. It espouses a refreshing message of moderation to the young, predominantly female audience, in contrast to the overtly promiscuous focus of most pop music of the age. Upcoming projects in the next few months include the latest album from Alexander O'Neal, an old friend of Lewis and Harris, who put his own career on hold until they could devote their entire energies to his sessions. Harris is genuinely excited about this March release, and foresees a smash for the fellow Minneapolis native: "There are some songs on this that we've just got to get out to the public. Right now that's our top priority."

Another possible entry in the Flyte Tyme hit parade is the heretofore under-recognized temptress Pia Zadora, who is planning an album release soon. Her management has been in touch with Harris and Lewis. The two have expressed an initial interest. "What we are doing," explains Harris, "is listening to a few songs to see whether it will work before committing ourselves. She's fantastic—she's got a good voice. She likes to sing melodies, and we like to write melodies, so it's going real well." Needless to say, Zadora also fits to a T the Flyte Tyme prerequisite of the underdog turning her career around and shooting for the top. ("She fits the bill," Harris agrees.) This may be an extremely interesting test of their starmaking capabilities.

So if you happen to see ol' Leo "Nice guys finish last" Durocher along the way, tell him that for once he's been proven wrong. Here is a textbook case of two truly nice guys, Terry Lewis and Jimmy "Jam" Harris, finishing first for a change. It seems that this talented twosome will be around for quite some time, as they plan to continue writing and producing into the foreseeable future, renewing that lease in the penthouse suite year after year after year . . .

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

February 21,198

Title, Artist, Label, Number, Distributor
★ = Available on Compact Disc
■ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

			LW	WOC
1	**SLIPPERY WHEN WET** ■ 8.98	BON JOVI (Mercury 830 264-1M-1)POL	1	25
2	**LICENSED TO ILL**	BEASTIE BOYS (Def Jam BFL 40238)CBS	3	14
3	**THE WAY IT IS** ■ 8.98	BRUCE HORNSBY & THE RANGE (RCA NFL1-80S8) RCA	4	34
4	**DIFFERENT LIGHT** ■	BANGLES (Columbia BFC 40039) CBS	2	55
5	**NIGHT SONGS** ■ 8.98	CINDERELLA (Mercury 830 076-1M-1)POL	6	29
6	**THIRD STAGE** ■ 9.98	BOSTON (MCA 6188) MCA	5	20
7	**INVISIBLE TOUCH** ■ 9.98	GENESIS (Atlantic 81641) WEA	9	35
8	**FORE!** ■ 8.98	HUEY LEWIS AND THE NEWS (Chrysalis OV 41S34)CBS	8	24
9	**TRUE BLUE** ■ 9.98	MADONNA (Sire 25442-1) WEA	7	32
10	**CONTROL** ■ 9.98	JANET JACKSON (A&M SP-3905) RCA	12	52
11	**GEORGIA SATELLITES** 8.98	(Elektra 60496-1) WEA	13	15
12	**GRACELAND** ■ 9.98	PAUL SIMON (Warner Bros. 25447) WEA	10	24
13	**RAPTURE** ■ 8.98	ANITA BAKER (Elektra 9-60444) WEA	15	46
14	**BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85**	(Columbia C5X40558)CBS	11	13
15	**DANCING ON THE CEILING** ■	LIONEL RICHIE (Motown 6158ML)MCA	16	26
16	**GIVE ME THE REASON** ■	LUTHER VANDROSS (Epic FE 4041S) CBS	17	19
17	**BY REQUEST (THE BEST OF BILLY VERA & THE BEATERS)** 8.98	BILLY VERA & THE BEATERS (Rhino RNLP 70858)	21	10
18	**BACK IN THE HIGH LIFE** ■ 8.98	STEVE WINWOOD (Island/Warner Bros. 25448-1) WEA	19	32
19	**STRONG PERSUADER** 8.98	ROBERT CRAY (Mercury 830 568-1) POL	22	11
20	**SHAKE YOU DOWN**	GREGORY ABBOTT (Columbia BFC 40437) CBS	20	16
21	**NOTORIOUS**	DURAN DURAN (Capitol PJ 12540)CAP	18	12
22	**THE BRIDGE** ■	BILLY JOEL (Columbia OC 40402)CBS	23	28
23	**EVERY BREATH YOU TAKE The Singles**	THE POLICE (A&M SP-3902)RCA	14	14
24	**TRUE COLORS** ■	CYNDI LAUPER (Portrait OR 40313)CBS	25	21
25	**SO** ■ 8.98	PETER GABRIEL (Geffen GHS 24088) WEA	27	38
26	**AUGUST** 9.98	ERIC CLAPTON (Duck/Warner Bros. 25476-1) WEA	28	11
27	**GET CLOSE** □ 9.98	PRETENDERS (Sire/Warner Bros. 25488-1) WEA	26	16
28	**RAISING HELL** ■ 8.98	RUN D.M.C. (Profile PRO 1217) IND	29	38
29	**THE FINAL COUNTDOWN**	EUROPE (Epic BFE 40241)CBS	36	6
30	**WHIPLASH SMILE** ■	BILLY IDOL (Chrylalis OV 41514) CBS	24	16
31	**WORD UP** ■ 8.98	CAMEO (Atlanta Artists 830 265)POL	30	23
32	**CAN'T HOLD BACK** □	EDDIE MONEY (Columbia FC 40096) CBS	33	25
33	**THE HOUSE OF BLUE LIGHT** 8.98	DEEP PURPLE (Mercury 831 318-1)POL	42	4
34	**ROBBIE NEVIL** 8.98	(Manhattan/EMI ST 53006)CAP	34	10
35	**TOUCH ME** 8.98	SAMANTHA FOX (Jive 1012-1-J)RCA	38	10
36	**JUST LIKE THE FIRST TIME** □ 8.98	FREDDIE JACKSON (Capitol ST 12495)CAP	35	16
37	**DANCING UNDERCOVER** □ 8.98	RATT (Atlantic 81683-1) WEA	31	19
38	**LIVE ALIVE** 9.98	STEVIE RAY VAUGHN AND DOUBLE TROUBLE(Epic-E2 40511)CBS	39	12
39	**TRUE STORIES** □ 9.98	TALKING HEADS (Sire 25512-1)WEA	32	21
40	**SOLITUDE/SOLITAIRE** □ 8.98	PETER CETERA (Full Moon/Warner Bros. 25474) WEA	37	33
41	**FOREVER** □ 8.98	KOOL & THE GANG (Mercury 830 398-1)POL	40	13
42	**STAND BY ME** □ 8.98	ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81677-1-E)WEA	41	23
43	**BOOMTOWN** 8.98	DAVID & DAVID (A&M SP 65134)RCA	43	24
44	**LIFE, LOVE & PAIN**	CLUB NOUVEAU (Warner Bros. 9-254771)WEA	60	6
45	**WHITNEY HOUSTON** ■ 8.98	(Arista AL8-8211) RCA	47	100
46	**RAISED ON RADIO** ■	JOURNEY (Columbia OC 39936) CBS	49	42
47	**BREAK EVERY RULE** ■ 9.98	TINA TURNER (Capitol PJ 12530)CAP	44	22
48	**LITTLE SHOP OF HORRORS**	ORIGINAL MOTION PICTURE SOUNDTRACK (Geffen GHS 24125)WEA	54	6
49	**CHICAGO 18** □ 8.98	CHICAGO (Warner Bros. 25509-1) WEA	50	20
50	**LONG TIME COMING**	READY FOR THE WORLD (MCA S829)MCA	48	12
51	**SOMEWHERE IN TIME** □ 8.98	IRON MAIDEN (Capitol SJ 12524) CAP	45	20
52	**THE WHOLE STORY** 9.98	KATE BUSH (EMI America PWAS 17242)CAP	52	10
53	**THE THIN RED LINE** 8.98	GLASS TIGER (Manhattan ST S3032) CAP	58	30
54	**ESPECIALLY FOR YOU** 8.98	THE SMITHEREENS (Enigma ST-73208)CAP	51	25
55	**TOP GUN** ■	ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40323) CBS	55	38
56	**GREETINGS FROM TIMBUK 3** 8.98	TIMBUK 3 (IRS 5739) MCA	56	19
57	**ARETHA** □ 8.98	ARETHA FRANKLIN (Arista AL-8442) RCA	57	16
58	**LIVING IN THE 20TH CENTURY** 9.98	STEVE MILLER (Capitol PJ 12445)CAP	59	14
59	**BY THE LIGHT OF THE MOON** 8.98	LOS LOBOS (Slash/Warner Bros.25523-1)WEA	82	3
60	**TO HELL WITH THE DEVIL** 9.98	STRYPER (Enigma PJAS 73237)CAP	61	14
61	**FOR SENTIMENTAL REASONS** □ 9.98	LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60474-1) WEA	46	20
62	**THE RETURN OF BRUNO** 8.98	BRUCE WILLIS (Motown ML 6222)MCA	96	2
63	**GAUDI** 8.98	ALLAN PARSONS PROJECT (Arista AL-8448)RCA	70	3
64	**UNDER THE BLUE MOON** 8.98	NEW EDITION (MCA 5912) MCA	53	11
65	**FIELDS OF FIRE** 8.98	COREY HART (EMI America PW 17217)CAP	66	19
66	**MOSAIC**	WANG CHUNG (Geffen GHS 24115) WEA	64	16
67	**5150** ■ 8.98	VAN HALEN (Warner Bros. 25394-1) WEA	62	46
68	**WHEN SECONDS COUNT**	SURVIVOR (Scotti Bros. FZ 40457)CBS	63	1
69	**POWER** 8.98	KANSAS (MCA S838)MCA	68	1
70	**PRIMITIVE LOVE** ■	MIAMI SOUND MACHINE (Epic BFE 40131) CBS	72	6
71	**PRIVATE REVOLUTION** 8.98	WORLD PARTY (Ensign/Chrysalis BFV 41552)CBS	99	
72	**SHELTER** 8.98	LONE JUSTICE (Geffen-24122)WEA	78	1
73	**EAT 'EM AND SMILE** ■ 8.98	DAVID LEE ROTH (Warner Bros. 25470) WEA	73	31
74	**RIPTIDE** ■ 8.98	ROBERT PALMER (Island 90471) WEA	65	6
75	**MAD, BAD AND DANGEROUS TO KNOW**	DEAD OR ALIVE (Epic FE 40572)CBS	83	1
76	**CRASH** 8.98	HUMAN LEAGUE (Virgin/A&M SP 5129)RCA	69	21
77	**THE TOUCH** ■ 8.98	ALABAMA (RCA 5649) RCA	71	1
78	**KBC BAND** 8.98	(Arista AL 8440)RCA	81	14
79	**BLAH-BLAH-BLAH** 8.98	IGGY POP (A&M SP 5146)RCA	79	1
80	**WELCOME HOME**	'TIL TUESDAY (EPIC 40314)CBS	74	18
81	**LOVE ZONE** ■ 8.98	BILLY OCEAN (Jive/Arista JL8-8409) RCA	67	41
82	**FAHRENHEIT**	TOTO (Columbia FC 40273)CBS	75	23
83	**THE MONKEES THEN & NOW** □ 8.98	THE MONKEES (Arista AL9 8432) RCA	76	32
84	**HEARTBEAT** □	DON JOHNSON (Epic BDE 40366)CBS	77	24
85	**KING OF STAGE** 8.98	BOBBY BROWN (MCA S827)MCA	80	6
86	**AN AMERICAN TAIL** 8.98	ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 39096)MCA	100	4

CHARTBREAKER

			LW	WOC
87	**LOOK WHAT THE CAT DRAGGED IN** 8.98	POISON (Enigma ST 12523)CAP	156	27
88	**THINK VISUAL** 8.98	THE KINKS (MCA S82)MCA	86	6
89	**BOSTON** ■	(Epic JE 34188)CBS	85	13
90	**PRIVATE PASSION** 8.98	JEFF LORBER (Warner Bros. 1-25492)WEA	98	6
91	**ONE TO ONE** 9.98	HOWARD JONES (Elektra 9 60499-1) WEA	90	17
92	**HOT TOGETHER** 9.98	POINTER SISTERS (RCA 5609)RCA	84	13
93	**VINNIE VINCENT INVASION** 9.98	(Chrysalis BFV 41529)CBS	89	24
94	**LIVE** □ 9.98	GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST 17214)CAP	91	28
95	**MECHANICAL RESONANCE** 8.98	TESIA (Geffen GHS 24120)WEA	137	2
96	**INSIDE STORY** 8.98	GRACE JONES (Manhattan/EMI America ST 53038) CAP	97	11
97	**PEACE SELLS...BUT WHO'S BUYING?** 8.98	MEGADETH (Capitol ST 12526) CAP	93	18
98	**BETTER THAN HEAVEN** 8.98	STACEY Q (Atlantic 81676-1)WEA	101	21
99	**THE DAVE EDMUNDS BAND LIVE-I HEAR YOU ROCKIN'**	(Columbia FC 40603)CBS	108	3
100	**SHIRLEY MURDOCK**	SHIRLEY MURDOCK (Elektra 9 60433)WEA	112	6

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.

CASH BOX
Radio Report

AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 21, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 121 Stations

115 Stations Reported This Week

Lean On Me
Club Nouveau—King Jay/WB
26 Adds

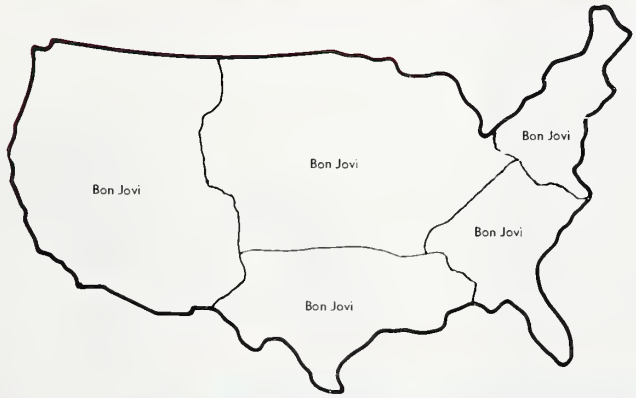
Tonight, Tonight, Tonight
Genesis—Atlantic
20 Adds

Dominoes
Robbie Nevil—Monhottan
20 Adds

Walking Down Your Street
Bangles—Columbia
19 Adds

Finer Things
Steve Winwaod—Island
15 Adds

#1 SINGLES



RETAIL

Livin' On A Prayer
Bon Jovi—Mercury/PG

Fight For Your Right (To Party)
The Beastie Bays—Def Jam/Calumbia

Respect Yourself
Bruce Willis—Matawn

Open Your Heart
Madonna—Sire

Change Of Heart
Cyndi Lauper—Partrait

REQUESTS

Fight For Your Right (To Party)
Beastie Bays—Def Jam/Columbia

Lean On Me
Club Nouveou—King Jay/WB

Will You Still Love Me?
Chicaga—Warner Bros.

Keep Your Hands To Yourself
Georgia Satellites—Elektra

Somewhere Out There
L. Ronstadt/J. Ingrom—MCA

ALBUM ALLEY

er The Top—Various Artists—Columbia
the heels af "Top Gun" and "Stand By Me" cames the industry's latest fun-filled, superstar, packed with lats o' hits (they hope), soundtrack LP. Sammy Hagar's "Winner Takes It All" been issued as the first single, ond is climbing the charts - at #75 bullet in its' secand week. A oge af artists cantributed new materiol to the project, including Asia, Eddie Money, and in Zander (of Cheap Trick). Also featured is a rore soundtrack appearance by Mr. Kenny gins with "Meet Me Half Way."

edom—Santana—Calumbio
blished band resurfaces ance ogain, this time with an album full af sacial commentary ongs Of Freedom") and gaspel-tinged inspirational tunes ("Praise"). First track released, racruz," is abtoining healthy AOR oction ond may cross CHR.

ke A Move—Billy Branigan—Landon/PG
ut effart from Branigon is chock full af AOR-bound (ala Bryan Adams, John Parr) tracks. his image and saund should appeal to the MTV generotion, possibly causing it ta crass . Cauld be the year's first sleeper hit, stay tuned . . .

CROSSOVER POTENTIAL

I Knew You Were Waiting (For Me)—Aretha Franklin and George Michael—Aristo

Light Of Day—Borbusters—CBS Associated

Keep Your Eye On Me—Herb Alpert—A&M

Just To See Her—Smakey Rabinson—Motown

A Woman In Love—Carl Andersan and Angelo Bofill—Epic

IF

"YOU DON'T KNOW"

TODAY

YOU WILL TOMORROW

BERLIN

Produced by Bob Ezrin with Andy Richards and Berlin • From the Geffen album *Count Three And Pray*

GEFFEN RECORDS

• Management: Peregrine Watts-Russell/M.F.C. Management • © 1987 The David Geffen Company

TOP 40 PLAYLIST SCOREBOARD

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Popularity Factor 12–17	18–24	25–34	34+	Station %	Request Rank	Sales Rank	Vid. Rot. Rank	Current Tour	Current LP This Wk.	Current LP Ttl. Wks.
1	**BON JOVI**—Livin' On A Proyer—Mercury/PG	1	11	X	X	X		82%	1	2	19	Y	1	25
2	**MADONNA**—Open Your Heort—Sire/W8	2	12	X	X	X		79%	9	5	6		9	32
3	**B. VERA & THE BEATERS**—At This Moment—Rhino	3	15	X	X	X	X	50%	17	11		Y	17	10
4	**CHICAGO**—Will You Still Love Me—Full Moon/W8	5	15	X	X	X	X	87%	4	10	15		49	20
5	**GEORGIA SATELLITES**—Keep Your Honds...—Elektro	6	14	X	X	X		78%	5	8	4	Y	11	15
6	**HUEY LEWIS**—Jocob's Lodder—Chrysolis	9	6	X	X	X	X	91%	10	7	*		8	24
7	**SAMANTHA FOX**—Touch Me—Jive/RCA	7	16	X	X			69%	7	14	27		35	10
8	**JETS**—You Got It All—MCA	11	12	X	X			80%	8	19	22		138	2
9	**LIONEL RICHIE**—Bollerino Girl—Motown	10	12			F	F	74%		13	17	Y	15	26
10	**CYNDI LAUPER**—Chonge Of Heort—Portroit	4	13	X/F	X/F	X/F		63%		6	1	Y	24	21
11	**BEASTIE BOYS**—(You Gotto) Fight...—Def Jom/Col.	16	10	M	M			70%	2	3	23	Y	2	14
12	**GREGORY ABBOTT**—Shoke You Down—Columbio	8	19		X/F	X/F	F	27%		40	10		20	16
13	**BOSTON**—We're Reody—MCA	12	12	M	M	M		52%		17	NV		6	20
14	**JOURNEY**—I'll Be Alright...—Columbio	17	12	X	X			76%		18			46	42
15	**LUTHER VANDROSS**—Stop To Love—Epic	15	15		X	X	X	65%		9	35		16	19
16	**R.F.T.W.**—Love You Down—MCA	18	13	F	F			68%	15	15		Y	50	12
17	**PETER GABRIEL**—Big Time—Geffen	19	13	X	X	X		83%	12	16	21		25	38
18	**BRUCE WILLIS**—Respect Yourself—Motown	21	6	X	X	X	X	88%	11	4	16		62	2
19	**RONSTADT/INGRAM**—Somewhere...—MCA	25	10	X	X	X	X	73%	6	1			° 86	4
20	**BENJAMIN ORR**—Stoy The Night—Elektro	20	16		X	X	X	45%	28	12			111	4
21	**EDDIE MONEY**—I Wonno Go Bock—Columbio	24	12		X	X		75%		34			32	25
22	**CHICO DeBARGE**—Tolk To Me—Gordy/Motown	22	14	X/F	X/F			63%		25			—	—
23	**CINDERELLA**—Nobody's Fool—Mercury/PG	23	15	X	X			56%	25	21		Y	5	29
24	**BRUCE HORNSBY**—Mondolin Roin—RCA	26	6	X	X	X	X	82%	26	31	36	Y	3	34
25	**JANET JACKSON**—Let's Woit Awhile—A&M	29	5	F	F			83%	21	22	NV		10	52
26	**DEAD OR ALIVE**—Brond New Lover—Epic	27	10	X	X			74%	14	26	24		75	10
27	**ROBBIE NEVIL**—C'est Lo Vie—Monhotton	13	19	X	X	X	X	26%		23	3		34	10
28	**GLASS TIGER**—Somedoy—Monhotton	14	17	X	X	X		38%		39			53	30
29	**JANET JACKSON**—Control—A&M	28	17	X	X	X		27%			5		10	52
30	**STARSHIP**—Nothing's Gonno...—Grunt/RCA	34	4		X	X	X	86%		27			—	—
31	**BANGLES**—Wolk Like An Egyption —Columbio	30	22	X	X	X		21%	19				4	55
32	**WANG CHUNG**—Let's Go—Geffen	36	5	X	X			74%		41	*	Y	66	16
33	**EXPOSE**—Come Go With Me—Aristo	39	5	X	X			75%	27	32			—	—
34	**JEFF LORBER**—Focts Of Love—Worner 8ros.	37	10		X	X		54%		35			90	6
35	**COREY HART**—Con't Help Folling...—EMI Americo	35	12	F	F	F	F	34%		24			65	19
36	**EUROPE**—The Finol Countdown—Epic	41	5	M	M			65%	13	29	26		29	6
37	**BILLY JOEL**—This Is The Time—Columbio	32	15			X	X	22%		33	NV		22	28
38	**GENESIS**—Tonight, Tonight, Tonight—Atlontic	47	2					86%	29			Y	7	35
39	**REO SPEEDWAGON**—Thot Ain't Love—Epic	44	4					57%		44			—	—
40	**CAMEO**—Condy—Atlonto Artists/PG	43	6	X	X			43%	20		18		31	23

° Soundtrack * MTV—Exclusive NV—No Video Y—Yes, On Tour X—All

ON DECK

Record Ronk	Title	Lst. Wk.	Tot. Wks.	Popularity Factor 12-17	18-24	25-34	34+	Station %	Request Ronk	Soles Rank	Day Parts
41	**BILLY IDOL**—Dan't Need A Gun—Chrysalis	45	5	M	M			44%		38	3p-3a
43	**CROWDED HOUSE**—Dan't Dream It's Over—Capital	46	6		X	X	X	48%		37	all
44	**LOU GRAMM**—Midnight Blue—Atlantic	48	4					49%	23		—
45	**CLUB NOUVEAU**—Lean On Me—King Jay/WB	54	2	X	X			74%	3	42	—
46	**BRUCE SPRINGSTEEN**—Fire—Columbia	50	4					39%		20	—
49	**TINA TURNER**—What Yau Get...—Capital	57	3					54%		45	—
50	**DURAN DURAN**—Skin Trade—Capital	55	4					34%			—
52	**FRANKLIN/MICHAEL**—I Knew Yau Were...—Arista		Debut					56%			—
53	**A-HA**—Cry Walf—Warner Bras.	58	5	X	X			26%	18		6a-mid
54	**HIPSWAY**—The Haneythief—Columbia	61	5					37%			—
55	**PETER CETERA**—Big Mistake—Full Maan/WB	56	5					28%			—
56	**LONE JUSTICE**—Shelter—Geffen	60	6		X	X		23%		43	all
57	**STEVE WINWOOD**—The Finer Things—Island	68	3					33%			—
58	**DARYL HALL**—Sameane Like Yau—RCA	59	5					25%			—
59	**COMMUNARDS**—Dan't Leave Me This Way—MCA	64	4					28%			—
60	**SHIRLEY MURDOCK**—As We Lay—Elektra	65	5	F	F	F		19%	16	30	6a-3p
62	**BANGLES**—Walking Dawn Yaur Street—Columbia	80	2					27%			—
66	**DAVID & DAVID**—Ain't Sa Easy—A&M	72	4					25%			—
69	**EIGHT SECONDS**—Kiss Yau...—Palydar/PG	74	4	X				17%	22		—
73	**ROBBIE NEVIL**—Daminaes—Manhattan		Debut					27%			—

MULTI FORMAT PLAYLIST

Title	Top 40	Formot Penetrotion Country	Urban	AC	AOR	Donce	All Format%	Comb. Ret. Ronk	Req. Ronk	Comments
1 **Jonet Jockson**—Let's Wait Awhile—A&M	83%		89%	92%			44%	22	21	New champ - #16 pap
2 **Bruce Hornsby**—Mandalin Rain—RCA	88%			94%	85%		43.5%	31	26	Maves ta #24 pap
3 **Jets**—Yau Gat it All—MCA	80%		77%	93%			41.7%	19	8	Enters Tap 10
4 **Starship**—Nathing's Ganna...—Grunt/RCA	86%			77%	73%		39.3%	27		Film release will help
5 **Lionel Richie**—Ballerina Girl—Matawn	74%		68%	90%			38.7%	13		#9 pap & B/C
6 **Bruce Willis**—Respect Yaurself—Matawn	88%		72%	71%			38.5%	4	11	Up 7 places B/C - #27
7 **Madonno**—Open Yaur Heart—Sire/WB	79%			70%		81%	38.3%	5	9	Still #1 Dance!
8 **Exposé**—Came Ga With Me—Arista	75%		62%			59%	32.7%	32	27	Maves 23 places B/C
9 **Genesis**—Tanight...—Atlantic	86%			18%	80%		30.7%		29	Beer ad hits Tap 40!
10 **Billy Vero**—At This Mament—Rhina	50%	38%	26%	64%			29.7%	11	17	Still maving Cauntry
11 **R.F.T.W.**—Lave Yau Dawn—MCA	68%			70%		36%	29%	15	15	LP #6 B/C
12 **Journey**—I'll Be Alright...—Columbia	76%			94%			28.3%	18		Maves ta #14 pap
13 **Eddie Money**—I Wanna Ga Back—Columbia	75%			22%	66%		27.2%	34		Still maving up
14 **Kool & The Gong**—Stane Lave—Mercury/PG	24%		83%	55%			27%			Big week B/C - naw CHR
15 **Chicogo**—Will Yau Still Lave Me?—WB	87%			74%			26.8%	10	4	#4 bullet pap
16 **Cameo**—Candy—Atlanta Artists/PG	43%		42%			68%	25.5%		20	Enters Tap 40
17 **Sheila E.**—Hald Me—Paisely Park/WB			78%	34%		41%	25.5%			Up 11 ta #26 B/C
18 **Luther Vondross**—Stap Ta Lave—Epic	65%			83%			24.7%	9		LP still #1 B/C
19 **Bon Jovi**—Livin' On A Prayer—Mercury/PG	82%				63%		24.2%	2	1	Still #1 pap
20 **Lou Gromm**—Midnight Blue—Atlantic	49%				96%		24.2%		23	Still On Deck - #44 pap

"Light Of Day"

The New Single From The New Movie "Light Of Day"

Featuring Joan Jett and The Blackhearts

— Breaking everywhere — added at:

PRO-FM, B1Ø6, WFLY, WSPK, WMJQ, 93Q, WKRZ, WIGY, OK1ØØ, WGAN, WOMP, WFXX, KREB, WCTH, PWR997, KZZB, WKQB, WROQ, WINK, WCKN, KQIZ, WKSF, WZYB, KNAN, WZBS, Z1Ø4, WBWB, KCMQ, 99KG, WDBR, KBVV, KZZP, KIKX, KYYA, KZFN.
Z95 added at #4Ø, WMMS added at #37, WKDD added at #4Ø.

Epic

TEST RECORDS

(CONSENSUS BY REGIO

COMMENTS:

NORTHEAST

1	**RATT**—Dance—Atlantic	Boogie. Git Down. Jam On It. Shake It. Fer crying out loud, DANCE!
2	**PAUL SIMON**—Boy In The Bubble—Warner Bros.	Starting to pick up in the east —- broke this week in the southwest.
3		

SOUTHEAST

1	**HERB ALPERT**—Keep Your Eye On Me—A&M	Herb's gettin' funky —- breaking in the east his first week out.
2	**GEORGIO**—Sex Appeal—Macolo	Georgio Allentini's dance tune has been added at Y100.
3	**COLIN JAMES HAY**—Hold Me—Columbia	WMC/Memphis adding this African influenced song.

SOUTHWEST

1	**BEASTIE BOYS**—Brass Monkey—Def Jam/CBS	WKXX add this culturally uplifting tune from the Beastie's latest LP.
2	**BURNS SISTERS**—Listen To The Beat Of A Heart—Columbia	The sisters second single is seeing major A/C action —- adding at KITY.
3	**GEORGIO**—Sex Appeal—Mocola	KRBE adding this hot dance tune.

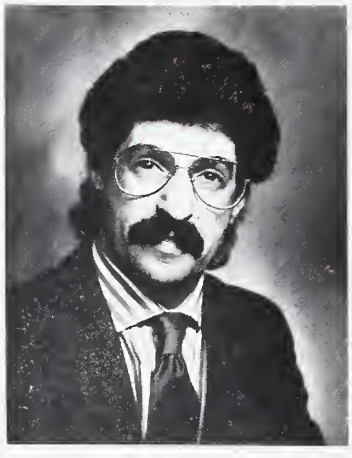
MIDWEST

1	**PATTI SMYTH**—Never Enough—Columbia	Ex-lead singer for Scandal breaks out on her own with title track off forthcoming album.
2	**PSYCHEDELIC FURS**—Heartbreak Beat—Columbia	KDWB adds the Furs' latest. Single has already dominated the charts overseas.
3	**BOB GELDOF**—Love Like A Rocket—Atlantic	Geldof's second single off "Deep In The Heart Of Nowhere" LP is added at WYTZ.

WEST

1	**JULIAN COPE**—World Shut Your Mouth—Island	Cope's latest tune has earned #1 request status at KITS. Seeing great AOR action.
2	**KATE BUSH**—Experiment IV—EMI America	Hot requests in San Fransisco. Hey, experiment with this tune —- you won't be sorry.
3	**JACKSONS**—Time Out For The Burglar—MCA	KHYT adds. #74 bullet in it's second week on B/C chart.

HIGH PRIORITY



BOB MYERS
EMI America

Getting the first quarter of EMI off to a rocking start is a new single release from The Wolfman. **Peter Wolf** has delivered a stone cold rocker in the single and title track "Come As You Are." This has got the rawness and frankness of Peter's background to keep everyone at radio rocking through-out '87. "Come as you are or don't come at all" could be this year's slogan of hipness.

On it's way to radio on February 18 are the sweet sounds of **The Nevil Brothers** with "Whatever It Takes." It's time this band takes it's act out of New Orleans and spreads across the country. With assistance from **Ronnie Montrose's** hot licks, this tune has all the ingredients of a great CHR-AOR smash. The album is packed with hits to fill any format's desires.

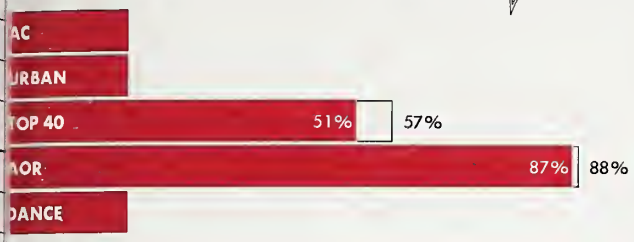
Also on tap is **Corey Hart's** follow-up with "Dancing With My Mirror," a tune that will bring back memories of "Sunglasses At Night."

Watch for **John Waite's** single "Don't Lose Any Sleep," that will be an out-of-the-box add for any station in the land of radio.

CROSSOVER PENETRATION

REO SPEEDWAGON:
Album: Life As We Know It

RECORD: That Ain't Love
TEAM: Epic

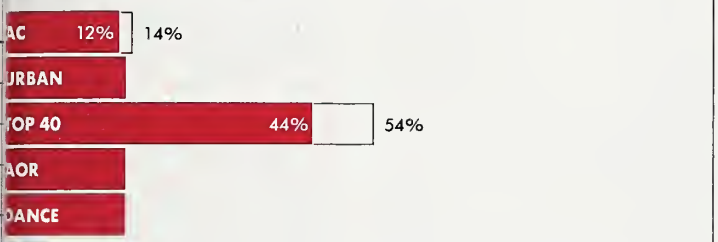


SAMMY HAGAR:
Album: Over The Tap soundtrack

RECORD: Winner Takes It All
TEAM: Columbia

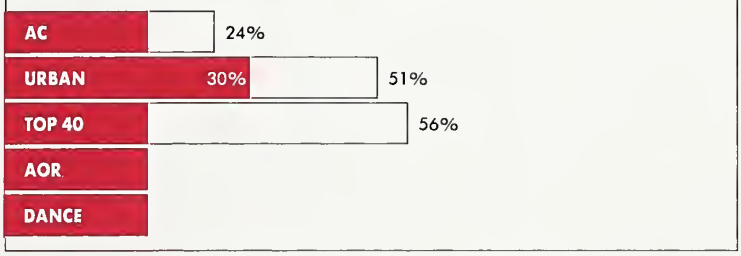
TINA TURNER:
Album: Break Every Rule

RECORD: What You Get Is What You See
TEAM: Capitol



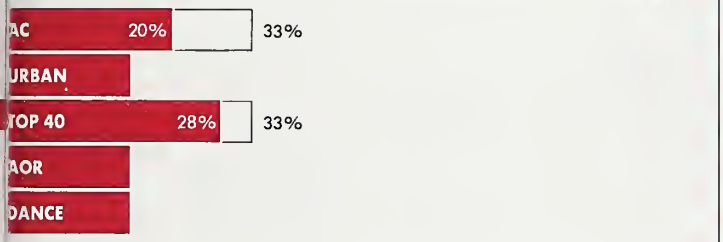
ARETHA FRANKLIN/GEORGE MICHAEL:
Album: Aretha

RECORD: I Knew You Were Waiting
TEAM: Arista



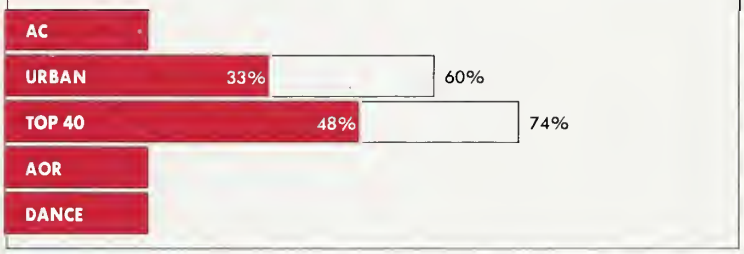
STEVE WINWOOD:
Album: Back In The High Life

RECORD: The Finer Things
TEAM: Island/WB



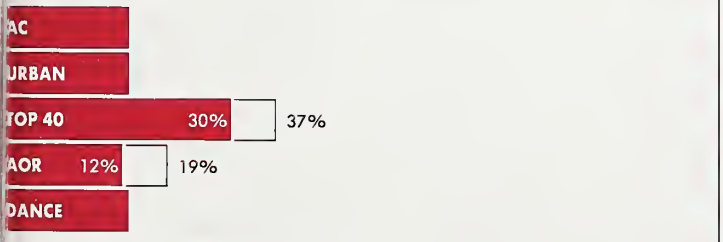
CLUB NOUVEAU:
Album: Life, Love & Pain

RECORD: Lean On Me
TEAM: King Jay/WB



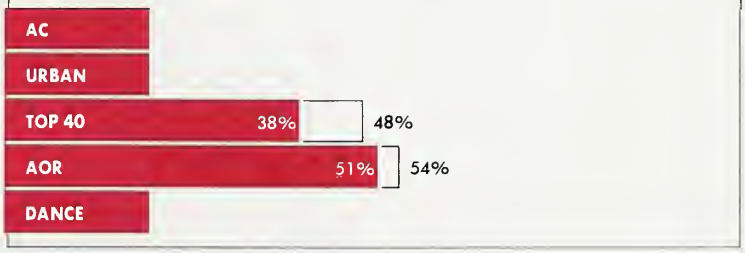
HIPSWAY:
Album: Hipsway

RECORD: The Honeythief
TEAM: Columbia



CROWDED HOUSE:
Album: Crowded House

RECORD: Don't Dream It's Over
TEAM: Capitol



Solid graph = last week; White graph = this week

PLAY BY PLAY

EAST

Q100 (WQQQ)
Allentown, PA
Bryon Geronimo-PD/MD
#1 Ban Javi
ADDS
Kansas
B. Harnsby
Wang Chung
REO Speedwagon
Kaal & The Gang
REQUESTS
Ban Javi
Beastie Boys
Jets

B-104 (WBSB)
Boltimore, MD
Steve Kingston-PD
Amy Kronthol-MD
#1 Chicoga
ADDS
Franklin/Michael
Journey
REQUESTS
Ban Javi
Beastie Bays
S. Fox

WCIR
Beckley, WV
Bob Spencer-PD
Ann Kelly-MD
#1 Ban Javi
ADDS
Exposé
R. Nevil
REQUESTS
Bon Javi
Chicago
Club Nauveau

KISS 108 (WXKS)
Boston, MA
Sonny Joe White-PD
Susan O'Connell-MD
#1 Journey
ADDS
R. Nevil
Franklin/Michael
REQUESTS
P. Lekokis
Camea
Beastie Boys

KISS 98 (WKSE)
Buffalo, NY
Scott Robbins-PD
Boom Boom Cannon-MD
#1 Ban Javi
ADDS
Franklin/Michael
G. Medeiras
Bangles
S. Hagar
R. Nevil
REQUESTS
A-Ha
Ban Jovi
S. Fax

WNNK
Harrisburg, PA
Bruce Bond-PD
#1 Madanna
ADDS
H. Alpert
Pointer Sisters
Genesis
T. Turner
S. Winwoad
'Til Tuesday
Bangles
S. Hagar
Franklin/Michael
REQUESTS
Modonna
B. Willis
Dead or Alive

KC 101 (WKCI)
New Haven, CT
Stef Rybak-PD
#1 Bon Jovi
ADDS
Crowded House
Kaal & The Gang
Franklin/Michael
REQUESTS
Ban Javi
B. Willis
Beastie Boys

Z100 (WHTZ)
New York, NY
Scott Shonnon-PD
Fronkie Blue-MD
#1 B. Vera
ADDS
Cinderella
Camea
Genesis
Franklin/Michael
REQUESTS
Bon Jovi
Beastie Bays
P. Lekakis

POWER 95 (WPLJ)
New York, NY
Lorry Berger-PD
Andy Dean-MD
#1 B. Vera
ADDS
Beastie Boys
Genesis
P. Lekakis
REQUESTS
Ban Javi
P. Lekakis
Stacey Q

106FM (WBLI)
New York, NY
Bill Terri-PD
Ruth Tolson-MD
#1 Ban Javi
ADDS
Genesis
Journey
Europe
Club Nouveau
Ronstadt/Ingram

98 WCAU
Philadelphia, PA
Scott Wolker-PD
Glen Kalina-MD
#1 Ban Javi
ADDS
B. Springsteen
Genesis
L. Gramm
R. Nevil
Eight Seconds
Pretenders
Georgia

B94 (WBZZ)
Pittsburgh, PA
Nick Ferrara-PD
Lori Campbell-MD
#1 Bon Javi
ADDS
Ranstadt/Ingram
L. Gramm
Franklin/Michael
REQUESTS
Bon Jovi
Club Nauveau
Run D.M.C.

RI104 (WERI)
Providence, RI
Jonothon Monk-PD
#1 Ban Jovi
ADDS
Pretenders
REQUESTS
Ban Javi
S. Fox
Chicaga

92 PRO FM (WPRO)
Providence, RI
Tom Cuddy-PD/MD
#1 Ban Javi
ADDS
Fronklin/Michael
Club Nouveau
S. Murdock
Barbusters
M. Howord
R. Nevil
REQUESTS
Bon Javi
Jets
P. Gobriel

98 PXY (WPXY)
Rochester, NY
Tom Mitchell-PD
#1 Bon Jovi
ADDS
Franklin/Michael
Crowded House
R. Nevil
REQUESTS
Club Nouveau
Bon Javi
Dead or Alive

WMJQ
Rochester, NY
Tom Messner-PD
#1 Chicago
ADDS
Club Nouveau
Dovid & David
Survivor
Borbusters
REQUESTS
Ban Javi
L. Gromm
Genesis

WGFM
Schenectady, NY
Michael Neff-PD
Tom Parker-MD
#1 Bon Javi
ADDS
Club Nouveau
R. Nevil
Bangles
C. DeBurgh
Ratt
R. Croy
Franklin/Michael
REQUESTS
Bon Jovi
Beastie Bays
Europe

WNTQ
Syracuse, NY
David Laird-PD
Gory Dunes-MD
#1 Bon Jovi
ADDS
Club Nouveau
Barbusters
Hipsway
Fronklin/Michael
R. Nevil
REQUESTS
Bon Jovi
H. Lewis
P. Gabriel

POWER 105 (WAVA)
Washington, DC
Mork St. John-PD
Gene Baxter-MD
#1 Bon Javi
ADDS
H. Alpert
Fronklin/Michael
Jaurney
Run D.M.C.
REQUESTS
Club Nouveau
Beastie Boys
G. Medeiros

B 106 (WBMW)
Washington, DC
Marty Dempsey-MD
#1 Bon Javi
ADDS
Franklin/Michael
H. Alpert
Journey
Borbusters
D. Hall
S. Winwaod
REQUESTS
Bon Jovi
Beastie Bays
Club Nouveau

Q107 (WRQX)
Washington, DC
Chuck Morgan-PD
Pam Trickett-MD
#1 Chicago
ADDS
Exposé
Fronklin/Michael
Run D.M.C.
Bangles

94Q (WQXI)
Atlanta, GA
Jim Morrison-PD
Jeff McCarthy-MD
#1 Bon Javi
ADDS
Franklin/Michael
R. Nevil
G. Abbatt

Z 93 (WZGC)
Atlanta, GA
Bob Case-PD
Lindsey Burdette-MD
#1 Bon Javi
ADDS
Exposé
Ratt
Fronklin/Michael
REQUESTS
Bon Jovi
Beastie Boys
Club Nouveau

WBBQ
Augusta, GA
Bruce Stevens-PD
#1 Bon Jovi
ADDS
Exposé
T. Turner
Crowded House
D. Allen
H. Alpert
REQUESTS
Bon Javi
Club Nouveau
Beastie Boys

KHFI
Austin, TX
Barry Kaye-PD
Selby Edwards-MD
#1 B. Vera
Crowded House
Lone Justice
Hipsway
S. Winwood
Franklin/Michael
REQUESTS
Geargio Satellites
H. Lewis
Ban Javi

SOUTH

KZZB
Beaumont, TX
Chris Baker-PD
J.J. Jackson-MD
#1 S. Fox
ADDS
P. Simon
Barbusters
'Til Tuesdoy
P. Cetera
Franklin/Michael

WAPI
Birmingham, AL
Kevin McCarthy-PD
Jimbo Wood-MD
#1 Bon Javi
ADDS
P. Cetera
A-Ha
R. Cray

KXX106 (WKXX)
Birmingham, AL
Tom Scott-PD
Catfish Jim Prewitt-MD
#1 Bon Jovi
ADDS
Dead or Alive
Club Nouveau
G. Abbott
Beastie Boys
REQUESTS
Jets
Janet Jackson
P. Gabriel

WROQ
Charlotte, NC
Reggie Blackwell-PD
Chris Williams-MD
#1 Bon Jovi
ADDS
Bangles
Barbusters
Genesis
Kool & The Gang
Run D.M.C.
G. Abbatt

WSKZ
Chattanooga, TN
Scott Chase-PD
Jay Scott-MD
#1 Georgia Satellites
ADDS
Exposé
S. Winwood
REQUESTS
Georgia Satellites
Bon Jovi
Chicago

WNOK
Columbia, SC
Leo Windham-PD
Robin King-MD
#1 Bon Javi
ADDS
R. Nevil
Fronklin/Michael
Eight Seconds
Hipsway
REQUESTS
Ban Javi
Europe
Club Nouveau

KEZB
El Paso, TX
Ron Haney-PD
Cat Simon-Asst.PD
#1 Bon Jovi
ADDS
Wang Chung
S. Murdock
Tia
Club Nouveau
REQUESTS
Bon Jovi
B. Vero
Madonna

97.1 KEGL
Fort Worth, TX
P.J. Olsen
#1 Chicago
ADDS
B. Idol
Wang Chung
REQUESTS
Chicago
Dead or Alive
B. Orr

93 Q (KKBQ)
Houston, TX
John Lander-PD
#1 Bon Jovi
ADDS
Jonet Jackson
L. Vandross
Franklin/Michael
L. Gramm
REQUESTS
Bon Jovi
Beastie Boys
Georgia Satellites

POWER 104 (KRBE)
Houston, TX
Paul Christy-PD
Helene Pina-MD
#1 Bon Jovi
ADDS
Franklin/Michael
Barbusters
Bangles
Run D.M.C.
Georgio
Rott
R. Croy

POWER95 (WAPE-FM)
Jacksonville, FL
Bill Cahill-PD
Kandy Klutch-MD
#1 Bon Jovi
ADDS
P. Lekakis
Franklin/Michael
Starship
Europe
REQUESTS
S. Murdock
Beastie Boys
P. Lekakis

WQUT
Johnson City, TN
Marc Potter-PD
Steve Taylor-MD
#1 Bon Jovi
ADDS
none
REQUESTS
Bon Jovi
Georgio Satellites
H. Lewis

WOKI
Knoxville, TN
Ron Harper-PD
Gary Beach-MD
#1 Bon Jovi
ADDS
L. Gramm
T. Turner
REQUESTS
Bon Jovi
Georgia Satellites
P. Gabriel

B104 (KBFM)
McAllen/Brownsville, TX
Michael Cruz-PD
J.J. Montana-MD
#1 Dead or Alive
ADDS
Franklin/Michael
H. Hewitt
Hipswoy
REQUESTS
Beastie Boys
Chicogo
Madonna

WMC
Memphis, TN
John Conley
#1 L. Richie
ADDS
B. Springsteen
Club Nouveau
C.J. Hay

Y100 (WHYI)
Miami, FL
Rick Stacy-PD
Tony Novia-Asst.PD
Frank Amadeo-MD
#1 Exposé
ADDS
Bangles
Storship
Mel & Kim
Ratt
Georgio
REQUESTS
Beastie Boys
Bon Javi
S. Fox

WHHY
Montgomery, AL
Walt Brown-PD
Cat Collins-MD
#1 Bon Jovi
ADDS
Franklin/Michael
P. Simon
Ratt
Genesis
Hipsway
S. Hagar
Survivor
REQUESTS
Bon Jovi
Georgia Satellites
P. Gabriel

WWKX
Nashville, TN
Bobby Cook-PD
B.J. Harris-MD
#1 Chicago
ADDS
Exposé
Club Nouveau
Kool & The Gong
REQUESTS
Bon Jovi
S. Fox
Jets

B97 (WEZB)
New Orleans, LA
Shadow Stevens-PD
Joey Giovingo-MD
#1 Bon Jovi
ADDS
T. Turner
Bangles
Franklin/Michael
G. Abbott
REQUESTS
Beastie Boys
Club Nouveau
Expasé

WNVZ
Norfolk, VA
Chris Baily-PD
Mary Ann Rayment-MD
#1 Chicago
ADDS
Franklin/
Exposé
Wang Chung
Kool & The Gang

97 STAR (WGH)
Norfolk, VA
Sheldon Borgelt-Acting PD
Doc Michael-MD
#1 Chicago
ADDS
Barbusters
Franklin/Michael
R. Nevil
S. Hagar
P. Simon
World Party
REQUESTS
Chicago
Bon Jovi
Beastie Boys

Y106 (WHLY)
Orlando, FL
Jerry Cagle-PD
#1 Bon Jovi
ADDS
Fronklin/Michael
Ratt
Sweet Sensations
REQUESTS
Bon Jovi
Beastie Boys
Chicaga

WDCG
Raleigh, NC
Mike Edwards-
Cindy Wright-M
#1 Bon Jovi
ADDS
Duran Duran
T. Turner
S. Winwoad
Bangles
Stacey Q
G. Medeiros

KITY
San Antonio, TX
Rick Upton-PD
Elvis Duran-MD
#1 Bon Jovi
ADDS
Fronklin/Michael
Caver Girls
Georgia Satellites
Modhouse
M. Moore
G. Abbott
Burns Sisters

WZAT-FM
Savannah, GA
Braddy McGrall PD
Randy Summers MD
#1 Bon Jovi
ADDS
G. Abbott
Run D.M.C.
Beastie Boys
Journey
REO Speedwagon
Fronklin/Michael
REQUESTS
Beastie Boys
Club Nouveau
Europe

Q105 (WRBQ)
Tampa, FL
Mason Dixon-Op.Mgr.
Bobby Rich-MD
#1 G. Abbott
ADDS
D. Allen
REQUESTS
Ban Jovi
Jets
Beastie Boys

WKZL
Winston/Salem, NC
Harry Lyles-PD
Don Joseph-MD
#1 Bon Jovi
ADDS
G. Medeiros
T. Turner
S. Winwood
REQUESTS
Club Nouveau
Beastie Boys
Bon Jovi

WEST

PKE
enver, CO
oug Erickson-
p.Dir.
ee Ann Metzger-
ID
1 Bon Jovi
DDS
EO Speedwogon
lub Nouveou
rowded House
Miller
Nevil
avid & Dovid
Murdock
EQUESTS
on Jovi
onstodt/Ingrom
eostie Boys

YNO-FM
esno, CA
ue Ryon-PD
ich Cartter-MD
1 Bon Jovi
DDS
Money
EQUESTS
eostie Boys
on & D.C. Crew
onstodt/Ingrom

LUC
as Vegos, NV
erry Deon-PD
cott Compbell-
Asst.PD
ay Toylor-MD
1 G. Medeiros
DDS
uron Duron
Winwood
ool & The Gong
Allen

IIS-FM
os Angeles, CA
teve Rivers-PD
ene Sondbloom-
ID
1 Bon Jovi
DDS
onklin/Michoel
Gromm
ipswoy
EQUESTS
eostie Boys
angles
on Jovi

SDO
lodesto, CA
reg Edwards-PD
reg Rolling-MD
1 Bon Jovi
DDS
angles
att
onklin/Michoel
REQUESTS
Beostie Boys
Europe
Stocey Q

KKFR
Phoenix, AZ
Steve Cosey-PD/
MD
#1 Modonno
ADDS
Storship

KZZP
Phoenix, AZ
Guy Zopoleon-PD
Kevin Weotherly-
MD
#1 Bon Jovi
ADDS
Journey
Borbusters
REQUESTS
Bon Jovi
P. Lekosis
Beostie Boys

KMJK
Portlond, OR
Jon Borry-PD
#1 Jets
ADDS
Genesis
Fronklin/Michoel

KHTZ-FM
Reno, NV
John Cloy-PD
"The Ninja"-MD
#1 Bon Jovi
ADDS
Genesis
Fronklin/Michoel
Rott
Georgio
REQUESTS
Bon Jovi
B. Bodonov
Beostie Boys

KWOD
Socromento, CA
Tom Chose-PD
#1 Bon Jovi
ADDS
Europe
B. Idol
Lone Justice
Fronklin/Michoel
REQUESTS
Bon Jovi
E. Money
R.F.T.W.

KCPX
Solt Loke City, UT
Brod Stone-PD/
MD
#1 Bon Jovi
ADDS
REO Speedwogon
Club Nouveou
Genesis
T. Turner
Fronklin/Michoel

KMEL
Son Froncisco, CA
Steve Rivers-PD
Keith Noftoly-MD
#1 Jets
ADDS
Cover Girls
Europe
Pointer Sisters
Fronklin/Michoel
C. DeBurgh
REQUESTS
Club Nouveou
Cover Girls
Bon Jovi

KITS
Son Froncisco, CA
Ritchie Sands-PD/
MD
#1 P. Gobriel
ADDS
Georgio Sotellites
B. Hornsby
Genesis
Club Nouveou
Bongles
Exposé
A. Porsons Project
Kinks
R. Nevil
REQUESTS
J. Cope
Eight Seconds
K. Bush

KWSS
Son Jose, CA
Mike Preston-PD
Robin Silvo-MD
#1 Bon Jovi
ADDS
Journey
Europe
Communords
S. Murdock
Fronklin/Michoel
G. Medeiros

KUBE 93FM
Seottle, WA
Gory Bryan-PD
Wendy
Christopher-MD
#1 Bon Jovi
ADDS
Jonet Jockson
Genesis

KZZU
Spokone, WA
John Longon-PD/
MD
#1 Bon Jovi
ADDS
Crowded House
Triumph
R. Nevil
Bongles
Rott
S. Winwood
Berlin
REQUESTS
Bon Jovi
Chicogo
Cinderello

KNBQ
Tocomo, WA
Ric Honsen-PD
Sondro Louie-MD
#1 Chicogo
ADDS
Genesis
Club Nouveou
R. Nevil
Fronklin/Michoel

KHYT
Tucson, AZ
Beou Richards-PD
Buzz Elliot-Asst.
MD
#1 R.F.T.W.
ADDS
Jocksons
Club Nouveou
Genesis
Borbusters
World Porty
B. Vero
Fronklin/Michoel
K. Wilde
L. Stubbs
REQUESTS
Bon Jovi
Chicogo
R.F.T.W.

KRQ (KRQQ)
Tucson, AZ
Jim Gillie-PD
Scotty Johnson-
MD
#1 Chicogo
ADDS
Genesis
Club Nouveou
Lone Justice
Fronklin/Michoel

MIDWEST

WKDD
Akron, OH
Nick Anthony-PD
#1 E. Money
ADDS
Borbusters
C.J Hoy
R. Nevil
Fronklin/Michoel
Eight Seconds
P. Smyth
P. Young

Z95 (WYTZ)
Chicogo, IL
John Jeffries-PD
Brion Kelly-MD
#1 Bon Jovi
ADDS
Borbusters
B. Geldof
REQUESTS
Bon Jovi
Georgio Sotellites
Ronstodt/Ingrom

Q102 (WKRQ)
Cincinnoti, OH
Jim Fox-PD
Dove Allen-MD
#1 Chicogo
ADDS
Club Nouveou
Exposé

WMMS
Cleveland, OH
Kid Leo-PD
#1 Bon Jovi
ADDS
Borbusters
S. Hogor
Fronklin/Michoel
Konsos

WNCI
Columbus, OH
Tom Kelly-PD
#1 Chicogo
ADDS
Genesis
Exposé
Europe
R. Nevil
B. Vero
Fronklin/Michoel

WGTZ
Doyton, OH
John Robertson-
PD/MD
#1 Bon Jovi
ADDS
Jets
Europe
Fronklin/Michoel
Kool & The Gong
Hipswoy
D. Allen
REQUESTS
Club Nouveou
Chicogo
S. Fox

WHYT
Detroit, MI
Michael Waite-
Acting PD
Mork Jackson-MD
#1 A. Boker
ADDS
Fronklin/Michoel
Ronstodt/Ingrom
G. Abbott
REQUESTS
Bon Jovi
Beostie Boys
Bongles

WCZY
Detroit, MI
Steve Weed-PD
Kathy Meons-MD
#1 Bon Jovi
ADDS
Club Nouveou
Fronklin/Michoel
C. DeBurgh
'Til Tuesdoy
REQUESTS
Bon Jovi
Comeo
Ronstodt/Ingrom

KZIO
Duluth, MN
John Michoels-PD
Dovid Martin-MD
#1 Chicogo
ADDS
Toto
'Til Tuesdoy
A-Ho
T. Turner
REQUESTS
Chicogo
Bon Jovi
B. Hornsby

WGRD
Grond Ropids, MI
Mat Clenott-PD
Michelle
McCormick-MD
#1 Modonno
ADDS
T. Turner

WZPL
Indionopolis, IN
Jim Flotiman-PD
Steve Stiles-MD
#1 Chicogo
ADDS
Fronklin/Michoel
Hipswoy
D. Edmunds
B. Idol
REQUESTS
Beostie Boys
Club Nouveou
Bon Jovi

Q104 (KBEQ)
Kansas City, MO
Steve PeRun
D.M.C.-PD
Koren Barber-MD
#1 Chicogo
ADDS
Storship
L. Richie
P. Lekosis
Houston/Jockson
Exposé

KJYO
Oklohomo City,
OK
Lou Potrick-PD
Keith Davis-MD
#1 Bon Jovi
ADDS
Club Nouveou
S. Winwood
Exposé

KQKQ
Omaha, NE
Mork Evons-PD
John Michaels-MD
#1 Bon Jovi
ADDS
Fronklin/Michoel
R. Nevil
Club Nouveou
S. Hogor
REQUESTS
Bon Jovi
P. Gobriel
Jets

KHTR
St. Louis, MO
Dove Robbins-PD
Tom Kelly-MD
#1 Bon Jovi
ADDS
Hipswoy
Kool & The Gong
Fronklin/Michoel

KDWB 101
St. Poul, MN
Dove Anthony-PD
Don Michoel-
Asst.PD
#1 Bon Jovi
ADDS
S. Winwood
Ronstodt/Ingrom
R. Nevil
Berlin
Eight Seconds
Psychedelic Furs

WSPT
Stevens Point, WI
Jay Bouley-PD
Jerry Steffen-MD
#1 Bon Jovi
ADDS
Bongles
S. Hogor
Fronklin/Michoel
REQUESTS
Bon Jovi
S. Fox
B. Vero

WRQN
Toledo, OH
Joe Thomos-PD
#1 Bon Jovi
ADDS
Genesis
Club Nouveou
L. Gromm
Survivor
Fronklin/Michoel
REQUESTS
Ronstodt/Ingrom
Bon Jovi
Georgio Sotellites

K107 (KAYI)
Tulsa, OK
Horv Bloin-PD/MD
#1 Modonno
ADDS
B. Hornsby
Storship
REQUESTS
Modonno
H. Lewis
R.F.T.W.

KKRD
Wichito, KS
Jack Oliver-PD
Greg Willioms-MD
#1 Chicogo
ADDS
Crowded House
S. Winwood
Kool & The Gong
Fronklin/Michoel
G. Abbott
REQUESTS
Ronstodt/Ingrom
B. Willis
Chicogo

WHOT
Youngstown, OH
Dick Thompson-PD
#1 Bon Jovi
ADDS
REQUESTS
Bon Jovi
Chicogo
H. Lewis

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The CASHBOX Singles Charts, 1950–1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross referenced by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run and a chronological list of #1 records. An incomparable reference tool.

ON THE CIRCUIT

. . . Black Fridoy — February 6, 1987, an end of an ero of **KMET/Los Angeles**. **"The Mighty Met"** gat the bomb dropped an it when it wos announced that the legendary rock & rall station would be replaced by on unknawn entity **KTWV**. At press time there ore speculations obounding os ta what the new format will be. It remoins classified infarmotion until Saturdoy February 14, at 12 noon, ot which time (hopefully) human voices will be heard instead of the ominous "Jows"-like background under the sonorous male voice draning "twa days."

In this doy af ratings wars it seems the 1.6 that KMET garnered in the recent foll baak explains it's demise. KMET reached it's peak in the summer af 1979 with o 6.4, under the direction af PD **Sam Bellamy**, the highest #'s of any AOR staian in L.A.'s history. Since that time the rotings have been steodily drapping amid frequent chonges in monagement and direction. The decision to change farmats and stoff was finalized on Februory 2nd, reports **Frank Cody**-PD (18 staff members were dismissed, including the entire air staff.) "KMET was bigger than a radio station - it was a cause. That was part af the problem; everyone hod o precanceived notion of what KMET was ond na ane would ever let it be anything new. But it's been an incredible run, and we're oll very proud to have been a part of it."

AOR rivols **KLOS** and **KLSX** felt so badly for their lang-time (friends and) adversaries thot they invited the entire ex-KMET air staff onto their statians ta say goodbye (see photo). Responses aver the phone lines were fantastic ot both statians, as KMET's loyal legions of 19-year listeners renewed their faith in the jacks and in the power of the music we call rack and rall. Long-time morning team **Pat "Paraquat" Kelly** and **Rick Scarry** were the last to broadcast live on 94.7, and as

FAREWELL TO THE "MIGHTY MET"—*Ex-KMET Disc Jockeys gathered at KLOS studios to discuss the end of an era. Pictured (left to right) - Frant Raw: KLOS jack Geno Mitchellini; Ex-KMET disc jockeys Pat "Paraquat" Kelly and Randy Thomas. Back Raw: KLOS P.D. Kurt Kelly; Ex-KMET air personality Jim Ladd; KLOS jock Joe Benson; and former KMET disc jockeys David Perry, Jack Snyder, and Cynthia Fox.*

Kelly recounts, "the lost two songs we played were 'Beautiful Loser,' by Seger, and The Stones' 'It's Only Rock and Rall.' One was for the station, and one was for all my friends here. I'll let you guess which was which."

Along with the morning team af Kelly and Scarry, air staff that was let go included such recognizable talents as: **Cynthia Fax**, **Jim Ladd**, **Rick Lewis**, **David Perry**, and **Jack Snyder**. Other part-timers were **Terry Gladstane**, **Randy Thamas** and **Deirdre O'Danoghue**. Jim Ladd, (who had just been re-hired at the statian with the understanding that he would pragram his awn shaw) tald *Radio Repart* that "we're naw referring to aurselves as 'The Band.' The Band is going to stay tagether and we're going to give that a shot." Delicate negatiotions ore being handled by Ameen Manogement os to the possibilities af a syndicoted formot. [Michael Ameen can be reoched ot (213) 656-7603.] It seems thot this could definitely be same hat praperty . . . we'll keep you posted.

KMET was respansible for the rodio institutions more commonly referred to as *The Dr. Demento Shaw*, Jim Ladd's *Inner-View*, ond Mary Turner's *Off The Record*.

. . . if you were a fan of *The Dr. Demento Shaw* and are living in Sauthern Californio, dan't warry, **KLSX**/Las Angeles Classic Rock has picked up the shaw ond it will debut Februory 15th from 8 - 10 p.m.

. . . in Clevelond there has also been a s what obrupt chonge of format. We go word that ofter only 16 weeks **WN Cleveland** (farmerly WGCL) has swit from it's newly aquired CHR formot to Cl Hits. It seems this change come os some of a surprise to the stoff as the decision made by Metropolis Brodcasting.

. . . what a great ideo . . . bringing s stations together to broodcost remote f where else? . . . Hollywood . . . complete lots of stars to get the shows on the rood keep them there. **John McGhan**, exec producer of Califarnio Radio has devise omazing broodcost extrovaganza **"L From L.A."** On Februory 23 - 27, nc 4p.m. (L.A. time) 7 rodio stations will go at Carlos & Charlie's on the Sunset Stri broodcost their respective afternoon dr Participating stations ore **WIYY 98 RO** Baltimore, **KYYS**/Kansos City, **WBCN**/ ton, **WYSP**/Philadelphio, **KISW**/Sec **WHTX**/Pittsburgh and **WXRK**/N.Y. Over 30 artists are scheduled to otten imogine the possibilities: Wolly, Beover, E Hoskel and Christopher Cross all in fron the some microphone. Others scheduled t tend are: Billy Vera, Mr. Mister, Michael Donold, Supertramp, Heart, Som (of So Dove), David & David, Howie Mandell, Jir Iovine, Timbuk 3, Bonnie Raitt, Mar McCoo, Tony Danza, Timothy Leary ond die Van Halen. Spencer Davis will host a ish Invosion special for each station beca ofter oll, he was there.

Krista and

FLASH BOX

WRFX DEBUTS "FOXY" MASCOT *During the annual 1986 Carousel Parade in Charlotte, Narth Carolina, local radio station WRFX showcased its new mascot - a giant 30-foot inflatable fox. Git dawn!*

PEPSI HITLINE HITS THE AIR—*A new syndicated, weekly call-in radio show has debuted: it's called* Pepsi Hitline USA, *and it is already airing on over 130 stations natianwide. The only show of its kind designed salely for CHR,* Hitline *is aired live each week, and promises some of the biggest names in cantemparary music. The bi-coastal shaw (N.Y. & L.A.) has nabbed Janet Jacksan as the first guest, and upcaming shaws include Lianel Richie, Genesis, The Bangles, and many more. Tune in Sundays at 11:00 (EST) ta catch the latest . . . Pictured here are shaw's producer Jo Interante, co-host Brenda Ross, Janet, and the other co-hast Shadow P. Stevens.*

JOHN PARR TRAVELED FARR .
While in London, rock star John Parr visi Westwood One's local studias ta discuss career and music. The live phone-in ra show is broadcast every Monday night o the Westwood One Radio Networks. Par pictured here flanked by Westwood One L don representatives Aidan Day and Ro Scatt.

REGIONAL BREAKOUTS

	COMMENTS
NORTHEAST	
FRANKLIN/MICHAEL—I Knew You...—Aristo	Adding at WKSE, WPRO, WXKS, WBZZ, WRQX, WZOU, WBSB, WHTZ, WAVA, WTIC, KC101, & WGFM.
ROBBIE NEVIL—Dominoes—Manhattan	Nevil's lotest odding ot WKSE, WPRO, WXKS, WGFM, WNTQ, WPXY, & WCIR.
BARBUSTERS (Joan Jett)—Light Of Day—CBS Associated	WPRO, WBMW, WMJQ, WNTQ, & WKRZ are omang the early adds.
BANGLES—Walking Down Your Street—Columbia	Walking oway with adds ot WRQX, WKSE, WTIC, WGFM, & WNNK.
HERB ALPERT—Keep Your Eye On Me—A&M	WAVA, WBMW, & WNNK are keeping their eyes on Alpert's latest.
SOUTHEAST	
FRANKLIN/MICHAEL—I Knew You...—Arista	WQXI, Z93, Y100, WGH, WBJW, WNVZ, WAPE, Y106, WBCY, WZAT, KBFM, & WNOK adding.
ROBBIE NEVIL—Dominoes—Manhottan	Debuts on pop chort ot #73 bullet. Adding ot WQXI, WGH, WBCY, & WNOK.
KOOL & THE GANG—Stone Love—Mercury/PG	Starting to cross CHR. WNVZ, WROQ, WWKX, & WBCY ore omang the first odding.
BANGLES—Wolking Down Your Street—Columbio	Bullets to #62 in its second chort week. Adds ot Y100, WDCG, WROQ, & WANS.
GREGORY ABBOTT—I Got The Feelin'...—Columbia	WQXI, WROQ, & WZAT got the feelin' this one's a hit.
SOUTHWEST	
FRANKLIN/MICHAEL—I Knew You...—Arista	Dynamic Duo odding ot KRBE, KKBQ, B97, KHFI, KITY, WFMF, & KZZB in the SW.
GREGORY ABBOTT—I Got The Feelin'...—Columbio	B97, KITY, WKXX, & KKRD odding. Debuts on chart at #89 bullet.
BANGLES—Wolking Down Your Street—Columbia	The girls have left Egypt ond now ore walking away with KRBE, B97, & WKXX.
PAUL SIMON—Boy In The Bubble—Warner Bras.	This boy is odding in the Midwest. LP "Grocelond" ot #12 this week.
MIDWEST	
FRANKLIN/MICHAEL—I Knew You...—Aristo	Adds: WCZY, WMMS, WLOL, KWK, WBBM, WKTI, KHTR, WXGT, WKDD, WGTZ, & WZPL.
BANGLES—Wolking Down Your Street—Columbia	WLOL, WBBM, WXGT, WZEE, WGRD, & WSPT odding. These babes are still HOT!
ROBBIE NEVIL—Dominoes—Arista	The follow-up to top 10 "C'est La Vie" is adding at KWK, KDWB, WKDD, KQKQ, & WNCI.
BARBUSTERS (Joan Jett)—Light Of Day—CBS Associoted	WMMS, WYTZ, WKDD odding this Bruce Springsteen-penned tune.
CHRIS DeBURGH—The Lady In Red—A&M	Beoutiful ballad getting a VERY late start in the U.S. at WDTX, WCZY, & WSPT.
WEST	
FRANKLIN/MICHAEL—I Knew You...—Arista	KRXY, KWOD, KSDO, KWSS, KPLZ, KRQ, KHTX, FM102, KCPX, KYNO, & KITS adding.
RATT—Dance—Atlantic	Enters pop chart at #90 this week. KSDO, KHTZ, & KZZU have added.

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Radio Report
BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 85 Stations

77 Stotions Reported This Week

Leon On Me
Club Nouveou—Worner Bros.
20 Adds

I Got The Feelin' (It's Over)
Gregory Abbott—Columbio
20 Adds

Sexy Girl
Lilo Thomos—Copitol
19 Adds

I Knew You Were Woiting (For Love)
Aretho Fronklin And George Michoels—Aristo
16

#1 SINGLE

RETAIL

Candy
Cameo—Atlonto Artists/PolyGrom

Have you Ever Loved Somebody
Freddie Jockson—Copitol

Folling
Melbo Moore—Copitol

Come Shore My Love
Miki Howord—Atlontic

REQUESTS

Have You Ever Loved Somebody
Freddie Jockson—Copitol

Situation #9
Club Nouveou—Worner Bros.

As We Lay
Shirley Murdocko—Elektro

Looking For A New Love
Jody Whotley—MCA

ALBUM ALLEY

The System—Don't Disturb This Groove—Atlontic—This dynomic teom (Mic Murphy ond Dovid Fronk) songwriters, producers ond vocolists ore following their previous pottern that is leoding to onother chort climbing hit.
One Woy—One Way IX—MCA—The combinotion of greot vocols ond the production of Eumir Deodoto should put this extremely tolented group on rodio notionwide.
D. J. Jazzy Jeff/Fresh Prince—Rock The House—Jive/RCA—These tolented young roppers hove received the musicol endorsement of mony top progrommers around the country. Look for soles to be commensurote with heovy oirploy.
Vorious Artists—Let's Donce—Columbio—A compilotion of greot donce tunes from some of the top donce club D.J.'s. Drop the needle ond stort moving.

NEW AND HOT 45'S

Driving Force—O'Bryon—Copitol

Ego Monioc—Jocelyn Brown—Worner Bros.

Imoginotion—Miki Howord—Atlontic

Living In The Red—Wor—Priority

Sexy Girl—Lillo Thomos—Copitol

BLACK CONTEMPORARY SCOREBOARD

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Req. Rank	Ratatian	Sales Rank	Videa	Current Taur	Current LP This Wk.	Current LP Ttl. Wks.	Hot Cuts
1	**Freddie Jackson**—Have You Ever...—Capital	4	10	1	H	2	Y	Y	2	16	Jam Tanight
2	**Melba Moore**—Falling—Capitol	1	19	2	H	1	Y	Y	16	25	
3	**Cameo**—Condy—Atlanta Artists	2	13	5	H	4	Y	Y	5	23	Back And Forth
4	**Loase Ends**—Slow Down—MCA	7	13	8	H	7	Y	Y	19	20	
5	**Club Nauveau**—Situotian #9—King Jay/WB	6	11	3	H	5	Y	Y	7	10	Heavy On My Mind/Treated So Bad
6	**Shirley Murdock**—As We Lay—Elektra	3	22	6	H	3	Y	Y	12	13	
7	**Donna Allen**—Seriaus—Atlantic	11	15	4	H	8	Y	Y	53	2	Wild Night/Sweet Samebody
8	**Ray, Goodmon & Brawn**—Take It To...—EMI America	12	12	7	H	9	Y	Y	27	6	Celebrate Our Lave
9	**Lionel Richie**—Ballerina Girl—Matawn	10	11	18	M	17	Y	Y	14	24	Say La
10	**Aretho Fronklin**—Jimmy Lee—Arista	5	14	10	M	6	Y	Y	10	15	Look To The Roinbow
11	**Gladys Knight**—Send It Ta Me—MCA	13	10	13	H	15	Y				
12	**Howard Hewett**—Stoy—Elektro	14	12	19	H	19	Y	Y	30	23	I Cammit Ta Lave
13	**Midnight Star**—Engine #9—Solar/Elektra	16	9	14	H	16	Y		69	39	
14	**Five Star**—If I Say Yes—RCA	15	11	9	H	14	Y	Y	67	22	
15	**Jets**—Yau've Got It All—MCA	17	13	15	H	13	Y	Y			
16	**Jonet Jockson**—Let's Wait—A&M	22	5	20	H	21	Y		8	53	Funny
17	**RJ's Lotest Arrivol**—Hold On—Monhotton	21	13	23	H	23	Y	Y			
18	**Rose Royce**—Doesn't Hove To Be...—Omni	18	12	16	H	18					
19	**Luther Vandross**—Stop To Love—Epic	8	16	11	M	10	Y	Y	1	19	Really Didn't Mean It/So Amazing/Nothing Better...
20	**Jody Watley**—Lookin' For A New Love—MCA	33	5	27	M	30					
21	**Sylvester**—Sameane Like Yau—Warner Bras.	28	12	17	M	22	Y		54	2	
22	**Timex Social Club**—Thinkin' Abaut Ya—Danyo/Fontosy	31	10	26	M	26			55	2	
23	**Millie Jockson**—Love Is A...—Jive/Aristo	29	10	21	M	25	Y		33	14	
24	**Jesse Johnsan**—She (I Can't Resist)—A&M	26	10	25	M	24	Y		26	18	Schockodelica
25	**Gap Band**—Big Fun—Totol Experience	9	15	12	M	11	Y	Y	21	9	Get Laase/Owe It To Myself
26	**Sheilo E.**—Hold Me—Paisley Park/WB	37	4	34	M	28					
27	**Bruce Willis**—Respect Yaurself—Matawn	34	5	32	M	31					
28	**Rose Brothers**—Eosy Love—Muscle Shoals	30	10	31	M	29	Y		52	3	
29	**James Brawn**—How Do Yau Stap—Scatti Bras/Epic	35	5	33	M	32			43	18	
30	**Phyllis Hyman**—Living All Alone—P.I.R.	36	10	28	M	27	Y		18	22	
31	**Stacy Lottisow**—Jump Into My Life—Matawn	39	5	35	L	34					
32	**One Way**—You Better Quit...—MCA	40	4	36	L	35			32	13	
33	**Mel & Kim**—Shawing Out—Atlontic	41	5	37	M	38					
34	**Kaal & The Gong**—Stone Love—Mercury/PolyGram	43	3	38	M	36			13	12	
35	**Rabbie Nevil**—C'est La Vie—Monhottan	20	14	22	L	12	Y	Y	46	2	Domino
36	**Anito Baker**—Caught In The Ropture—Elektra	23	19	24	L	20	Y	Y	4	47	You Bring Joy
37	**Janet Jackson**—Control—A&M	24	16	29	L	40	Y	Y	8	53	Funny
38	**Starpaint**—He Wants My Bady—Elektra	53	2	39	M	37					
39	**J. Blackfoot**—U-Turn—Edge	25	13	30	M	39			50	3	The Manatany/Tear Jerker/Friendship
40	**Temptotians**—To Be Continued—Gardy	27	11	40	L	33	Y		25	28	

Y—Yes N—No

INDIE TOP 20

Title	Last Week	Wks. on Chart	Stations
1 **Donna Allen**—Seriaus—21/ATCO	1	13	WTLC, WDAS, WEKS, WIGO, WAOK, WTMP, WRBD, WEDR, WEAS, WJIZ, KKDA, WQMG, KDKS
2 **Sandra Feva**—Here Naw—Catawba	2	9	WPLZ, WTOY, WILA, WDIA, WGPR, WWWS, KSOL, WTMP, KCOH, KYOK, WZAK, WDAS, WZAZ
3 **Triple Threat**—Ganna Get Yaur Love—Uranus	4	9	WTMP, WEKS, WENN, WPEG, WPDQ, WBLX, WDIA, WKXI, WJIZ, WPAL, WQQK, WATV
4 **Captain Sky**—Yau Bring Me Up—Triple T	6	9	KATZ, WGPR, KHYS, WALT, WQMG, KSOL, WYLD, WDJY, WWIN, WORL, WPDQ
5 **Trinere**—I Knaw You Lave Me—Jampacked	8	9	WEDR, WPAL, KQXL, WQIS, WTKL, WTLC, WFXC, WJYL, KUKQ
6 **Luther Ingram**—Baby Dan't Ga Too Far—Profile	9	6	WHRK, WGCI, WDIA, WTMP, KSOL, WJYYL, WGPR, WYLD-FM, WORL, WJIZ, WPDQ
7 **Janice Christie**—Heat Stroke—Supertranic	10	6	WVEE, WDKX, WPAL, WWDM, WTLC, WDAS, WAMO, WDIA, WHRK, KDAY, KJLH
8 **Rose Brothers**—Easy Love—Muscle Shoals	3	10	WGPR, WBLS, WAOK, WENN, WATV, WEAS, WGCI, KMJQ, KKDA, WYLD, KACE, WAWA
9 **J. Blackfoot**—U-Turn—Edge	5	12	KCOH, KHYS, KKDA, KDLZ, KWIZ, KLMT, WDIA, WHRK, KRNB, WKXI, WTKL, WYLD-FM, WTLC
10 **Main Ingredient**—If You Were My Waman—Edge	11	6	KBWC, KADO, KLTD, KHRN, KLMT, KTSU, KHYS, KPRS, WRAP, WPDQ
11 **True Life**—Cacaine Crack—Tap Shelf	13	6	WDIA, WEKS, WJTT, WDIY, WTMP, WZAZ, WBLK, KRNB, WVOI
12 **Marshall & Babb**—Let It Be Me—Edge	7	16	KLTD, KADO, KCOH, KOKY, WLOK, WVOL, WDIA, WEKS, WNOO, WJIZ, WENN, WACR
13 **S. Payne/P. Ingram**—Incredible—Superstar Internatianal	19	2	WGPR, WWWZ, WAMO, WDMT, WHUR, WZAK, KDLZ, KMJQ, WJLB, WENN, WKXI, KIIZ
14 **Blaxk Widow**—Crazy Taxes—Cop-Tune	16	3	WDIA, WLOK, WHRK, WQQK, WEKS
15 **Various Artists**—Street Peaple(Far The Hameless)—On The Spot	15	4	Proceeds from sales ta benefit homeless
16 **Sir Mix-A-Lot**—I Want A Freak—Nasty Mix	20	2	WGOK, WEDR, KJFA, KUOP, KJAY, WRIV, WNWK, WGPR
17 **Nayobe**—Good Things...—The Fever/Sutra	12	9	WWWS, WKXI, WEKS, KMJM, WHUR, KMJQ, WFXA, WKGN, WGPR, WDAS, WTMP
18 **Dana Dane**—Delancy Street—Profile		D	WDAS, WVEE, WDKX, WTKL, WENN, KOKY, WWDM, WGPR, WVOI, WJIZ, WZAZ, WANM
19 **O.C. Smith**—Brenda—Rendezvous		D	WAMO, WHUR, WHRK, KSOL, WDIA, WTMP, WTLC, WATV, WENN, WPEG, WQMG, WKXI
20 **Mes'ay**—Climbing The Wall—Superstar International		D	WYLD, WOWI, WTMP, WEKS, WPEG, WQMG, WWDM, WEDR, WATV, WJYL

REGIONAL BREAKOUTS B/C

	COMMENTS
EAST	
1 **HERB ALPERT**—Keep Your Eye On Me—A&M	Anather Jimmy "Jam" and Terry Lewis masterpiece. Adds everywhere.
2 **TRIPLE THREAT**—Ganna Get Yaur Love...—Uranus	This could be o surprise breoker.
3 **SANDRA FEVA**—Here Now—Macala/Catawba	The musical "Feva" is spreading.
4 **JODY WATLEY**—Loaking For A New Love—MCA	Anather hit for Busby, Singleton and staff.
5 **MADHOUSE**—6—Paisley Park/Warner Bras.	This hos oll of the potentiol to become a number one instrumentol.
SOUTH	
1 **OLIVER CHEATHAM**—Celebrate (Our Lave)—Critique	This is spreoding to oll regions.
2 **DANA DANE**—Deloncy Street—Profile	Anather big one far this strong independent campany.
3 **O.C. SMITH**—Brenda—Rendevaus	Mr. G is obout to bring this home. Labelled a hit.
4 **TRUE LIFE**—Cocaine Crack—Top Shelf	The messoge is being heard mare and mare natianwide.
5 **MAIN INGREDIENT**—If You Were...—Edge	Mr. B and staff are bringing this ane araund.
MIDWEST	
1 **BRUCE WILLIS**—Respect Yourself—Matawn	A huge success far the Matown family.
2 **DANA DANE**—Delancy Street—Profile	Manny will take this one to hitsville.
3 **MEL & KIM**—Showing Out—Atlantic	This will be a big ane far Ms. Rhane.
4 **CLUB NOUVEAU**—Leon On Me—Tommy Boy/Warner Bras.	Strong r&b/pop. This one is headed for platinum.
5 **SANDRA FEVA**—Here Naw—Macola/Catawba	Activity cantinues to spreod.
WEST	
1 **EGYPTIAN LOVER**—The Laver—Macala/Egyptian Empire	Shaping up well across the country.
2 **IVY**—Wait Far Love—Heat	This indie is making same big naise.
3 **JODY WATLEY**—Looking For A New Love—MCA	Ex-Shalamar member has a sala hit.
4 **TRUE LIFE**—Cacoine Crock—Top Shelf	Reparts are getting stranger.
5 **CLUB NOUVEAU**—Lean On Me—Tommy Boy/Warner Bras.	Questian is: Haw many albums will be sald? Adds everywhere.

B/C PLAY BY PLAY

'AST

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Club Nouveau
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JESTS
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shington, D.C.
by Bennett—
Melba Maare

ADDS
Caver Girls
Painter Sisters
Club Nouveau
System
I. Hayes
REQUESTS
Sheila E.
Gladys Knight & The Pips
Madhouse

WILD
Boston, MA
Elroy Smith-PD
#1 Miki Haward
ADDS
S. Rabinsan
Sweet Sensatians
A. Franklin
Klymaxx

WKND
Hortford, CT
Melanie McCleon-MD
#1 Camea
ADDS
Mel & Kim
Millie Jackson
I. Hayes
S. Lattisaw
REQUESTS
Club Nouveau
Camea
J. Watley

WNHC
New Haven, CT
Dovid Dickenson-PD
#1 Haward Hewett
ADDS
G. Abbatt
J. Brown
Klymaxx
L. Thamas
S.O.S. Band
S. Rabinsan

REQEUSTS
Mel & Kim
R. Davis
Caver Girls

WNVU-AM
Manroeville, PA.
Del King-PD/MD
#1 Gap Band
ADDS
M. Scatt
H. Alpert
Faster Sylvers
Scatt & Raven
C. Lynn
L. Thamas
D. Hall
J.M. Silk

OC-104
Oceon City, MD
Mike Phillips-PD
#1 Melba Maare
ADDS
G. Abbatt
R.E.O. Speedwagan
D. Sanbarn
REQUESTS
Camea
Gap Band
Club Nouveau

WUFO
Buffala, NY
Laverne Blokely-PD
#1 Camea
ADDS
G. Jeter/G. Janes
G. Guthrie
Painter Sisters
Cammadares

WUSL
Philadelphia, PA
Tony Quartarone-PD
#1 Camea

ADDS
A. Franklin/G. Michael
Club Nauveau
J. Watley
Painter Sisters
S. Rabinsan

WWIN
Baltimore, MD
Dan Brooks-PD
#1 Mr. Fingers
ADDS
S. Rabinsan
Caver Girls
Atlantic Starr
G. Abbatt
A. Franklin/G. Michaels
G. Allentini
P. Fearan
H. Alpert
Full Farce
G. Jeter/G. Janes
System
V. Williams
REQUESTS
Club Nauveau
RJ's Latest
J. Watley

WXYV
Baltimare, MD
Ray Sampson—PD
#1 Timex Social Club
ADDS
M. Scatt
System
I. Hayes
Painter Sisters
Geargia Allentini
Full Circle
Mezza' Farte
C. Stanley
A. Franklin/G. Michaels
REQUESTS
H. Hewett
J. Jahnsan
Laase Ends

SOUTH

KAPE
San Antonio, TX.
Jommin' Jerry-PD
#1 One Way
ADDS
Atlantic Starr
Klymaxx
S. Rabinsan
M. Margan
S.O.S. Band
L. Thamas
G. Abbatt
REQUESTS
J. Watley
G. Guthrie
Laase Ends

KDKS
Shrevepart, LA
C. Erwin Daniels
#1 Five Star
ADDS
G. Abbatt
Starpaint
P. LaBelle
M. Scatt

KDLZ
Forth Warth, TX
Kelly McCann
#1 Melba Maare
ADDS
S. Rabinsan
G. Abbatt
P. LaBelle
M. Scatt
V. Williams
I. Hayes
REQUESTS
M. Maare
L. Richie
F. Jackson

KHYS
Port Arthur, TX
Daug Davis-MD
#1 Freddie Jackson
ADDS
S.O.S. Band
System
I. Hayes
Full Farce
P. Brysan
Club Nouveau
Herb Alpert
Impressians
Jacksans
B. Brawn
B.A.D.
REQUESTS
F. Jacksan
M. Maare
Club Nauveau

KKDA
Dollas, TX
Terry Avery-PD
#1 Club Nauveau
ADDS
Blake & Hines
C. Lynn
Atlantic Starr
Klymaxx
Kaal & The Gang
REQUESTS
Beastie Bays
Facus
Klymaxx

KOKY
Little Rock, AK
Babby Earl-PD
ADDS
O.J. Janes
Club Nauveau
S. Lattisaw
Klymaxx
L. Thamas
One Way
J. (D-Train) Williams
Rase Rayce

KRNB
Memphis, TN.
Melvin Janes-PD
ADDS
A. Franklin/G. Michael
B. DeBarge
Full Farce
I. Hayes
REQUESTS
Beastie Bays
L. Vandrass
D. Allen

KQXL
Batan Rouge, LA
E. Rodney Jones-PD
#1 Freddie Jacksan
ADDS
L. Thamas
P. LaBelle
Klymaxx
L. Ingram
Run D.M.C.
B.A.D.
G. Abbatt
T. DeShawn
Rue
Madhause
REQUESTS
D. Allen
F. Jacksan
Club Nauveau

WABD-AM
Oakgrave, KY.

Larry Pareigis-PD
Jerry Silvers-MD
#1 Kaal & The Gang
ADDS
RFTW
Jazzy Jeff
Jacelyn Brawn
G. Jeter/G. Janes
New Kids On The Black
P. Hyman
Run D.M.C.
J. Christie

WANM
Talahassee, FL
Joe Bullard-PD
Jehryl Toaks-MD
#1 Heavy D & The Bayz
ADDS
Club Nauveau
Jacelyn Brawn
Jazzy Jeff
Painter Sisters
Grandmaster Flash
S.O.S. Band
S. Rabinsan
O.J. Janes
Rue
G. Abbatt
Rase Rayce
V. Williams
REQUESTS
Heavy D & The Bayz
Midnight Star
H. Hewett

WDIA
Memphis, TN
Bobby O'Joy-PD
#1 Millie Jackson
ADDS
Run D.M.C.
Full Farce
G. Abbatt
L. Haywaad
B.A.D.
REQUESTS
M. Jacksan
M. Maare
J. Jacksan

WEAS
Sovannah, GA
Dan Janes-PD
#1 Gap Band
ADDS
M. Scatt
A. Franklin/G. Michael
A. Bafil/C. Andersan
C. Stanley
System
Full Farce

R. Davis
I. Hayes
J. (D-Train) Williams
C. Khan
S. Rabinsan

WEDR
Miami, FL
Gearge Jones-PD
#1 Freddie Jacksan
ADDS
B.A.D.
Faster Sylvers & High Tech
S.O.S. Band
C. Stanley
Grandmaster Flash
O.J. Janes
Stetsasanic
Trinere
Run D.M.C.
Club Nouveau
REQUESTS
F. Jacksan
H. Hewett
D. Allen

WFXA
Augusto, GA
Charlotte Lagan-PD
ADDS
C. Khan
Billy Vera & The Beaters
M. Margan
Mel & Kim

WNOO
Chattanooga, TN
Thamas Henderson-PD
Jaye Riley-MD
ADDS
C. Lynn
M. Haward
Jacelyn Brawn
J. (D-Train) Williams
Atlantic Starr

WVBM
Panama City, Fl.
Byron Pitts-PD
Babby Wander-MD
#1 Haward Hewett
ADDS
L. Thamas
Madhause
System
C. Khan
H. Alpert
Jacksans
Mel & Kim
M. Haward
Jazzy Jeff

MIDWEST

MM
Louis, MO
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S
sas City, KS
Rice-MD
Melba Maare
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Social Club
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& Hines
JESTS
Nouveau
a E.
nsan

MX
ago, IL
y Boulding-PD
Melba Maare
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anklin/G. Michael
D.M.C.
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binsan
Circle
Nouveau

REQUESTS
Club Nouveau
S. Murdack

WCIN
Cincinnoti, OH
Steve Harris-PD
#1 Club Nauveau
ADDS
L. Thamas
New Edition
A. Franklin/G. Michael
P. Hyman

WCKX
Columbus, OH
Rick Stevens-PD
ADDS
H. Alpert
C. Lynn
S.O.S. Band
Trinere
S. Rabinsan
Cammadares
One Way
Painter Sisters
New Edition
Blake & Hines

WDGS
Clarksville, IN
Keith Landecker-PD
ADDS
Mel & Kim
A. Franklin/G. Michael
C. Khan
L. Thamas
L. Haywaad

WGCI
Chicaga, IL
Lee Michaels-PD

#1 Club Nauveau
ADDS
H. Alpert
B. DeBarge
A. Franklin/G. Michael
One Way
C. Lynn
Caver Girls
Starpaint
S. Rabinsan
G. Abbatt
Levert
Run D.M.C.
Club Nauveau
V. Williams
G. Jeter/G. Janes

WJLB
Detrait, MI
James Alexander-PD
#1 Janet Jacksan
ADDS
A. Franklin/G. Michael
Club Nauveau
G. Guthrie
H. Alpert
J. Brawn
Kaal & The Gang
Shannan
Madhause
G. Abbatt
REQUESTS
Sheila E.
Janet Jacksan
Club Nauveau

WLUM
Milwaukee, WI
Bernie Miller-PD
#1 Club Nauveau
ADDS
RJ's Latest

A. Franklin/G. Michael
S. Rabinsan
H. Hewett
G. Allentini
L. Thamas
Kaal & The Gang
Cammadares
Klymaxx
Caver Girls
REQUESTS
Club Nauveau
S. Murdack
J. Jacksan

WTLC
Indianopolis, IN
Jay Jahnsan-PD
#1 Shirley Murdack
ADDS
Club Nauveau
S. Rabinsan
Full Farce
Rase Rayce
Sylvester
REQUESTS
S. Murdack
F. Jacksan

WVOI
Taleda, OH
Paul Brawn-PD
ADDS
B. Brawn
J. Brawn
S.O.S. Band
C. Khan
Klymaxx
L. Randstadt/J. Ingram
Jazzy Jeff
D. Ashberry
A. Franklin/G. Michael
True Life

WEST

KACE
Las Angeles, CA
Pam Rabinsan-PD
#1 Gearge Haward
ADDS
Atlantic Starr
Kenny G
G. Abbatt
Kainania
REQUESTS
Najee
B. James

KDAY
Los Angeles, CA
Jack Pattersan-PD
#1 Freddie Jacksan
ADDS
Radney O
Steady B
G. Jeter/G. Janes
Stetsasanic
Kaal & The Gang
Full Farce
Uptawn Crew
Egyptian Laver

KDKO
Denver, CO

Ron Ash-PD
#1 Freddie Jacksan
ADDS
P. Hyman
Billy Vera & The Beaters
Cammadares
C. Lynn
D. Dane

KJLH
Los Angeles, CA
Cliff Winstan-PD
#1 Freddie Jacksan
ADDS
L. Thamas
Egyptian Laver
G. Abbatt
REQUESTS
F. Jacksan
D. Allen
Club Nauveau

KMYX
Ojai, CA
Howard 'HT' Thamas-PD
#1 Camea

ADDS
Gladys Knight & The Pips
Human League
S. Rabinsan
Laase Ends
S.O.S. Band
Sylvester
V. Williams
M. Scatt
REQUESTS
Club Nauveau
Surface
Expase'

KRIZ
Seattle, WA
Fronk Barraw-PD
#1 Freddie Jacksan
ADDS
M. Scatt
P. LaBelle
S. Lattisaw
New Edition
B. Brawn
C. Khan
B. DeBarge
D. Allen
L. Thamas

S. Rabinsan
C. Lynn
Surface

KUKQ
Phaenix, AZ
Rick Thomos-PD
#1 Camea
ADDS
Laase Ends
Kaal & The Gang
H. Hewett
R. Davis
S.O.S. Band

XHRM
San Diega, CA
Gene Horris-PD
L.D. McCallum-MD
#1 Expase'
ADDS
N. Martinez
L. Thamas
A. Franklin/G. Michael
V. Williams
Full Farce
M. Scatt
S. Rabinsan

THE BEAT

KOKY HELPS JOCKO—George **Frazier**, stotion monoger for **KOKY (1250-AM)**, Little Rock, Arkonsos, hos formed o **Leo "Jocko" Carter** committee, comprised of business ond civic leoders to work simultoneously with the stotion in promoting o benefit testimoniol dinner ond concert. The offoir is scheduled for Februory 21, 1987 ot **Woody's Sherwood Forest,** Sherwood, Arkonsos. Theme for the evening is **Do You Get Enough Love** featuring **Shirley Jones** ond **D-Train.** Jocko, o notive of Arkonsos, is regorded by mony os one of the greot pioneers in rodio. He wos one of the first employees of KOKY, occording to Frozier, ond "we feel compelled to ocknowledge him ond demonstrote to the community ot-lorge our oppreciotion ond love for one of Little Rock's greotest rodio onnouncers, Mr. Leo Jocko Corter. In oddition to his work os o broodcoster, Jocko spent mony successful yeors os one of the top promotion representotives with mony ochievements to his credit while working for **Warner Bros. Records**. Due to o stroke, he is unoble to work ond is in dire need of finonciol ossistonce. In short, KOKY wonts to help, ond they need "your" support. Pleose forword donotions to : Leo Jocko Corter, c/o Union Notionol Bonk, One Union Plozo, Little Rock, Arkonsos, 72201. Account #45-163-991. For hotel occomodotions, coll 1-800-228-9822, ond within the Little Rock oreo, osk for **Alice Cason** ot 374-0100. Room rotes ore $45.00 per night ond includes o complimentory breokfost. Pleose lend your support to one of "our" own!

MILLIE SCOTT ANOTHER GEORGIA PEACH—1986 in music wos firmly stomped os the yeor of the block womon, ond omong those who left their own indelible marks wos **Millie Scott**, whose fiery donce smash, **"Prisoner Of Love"** wos o top 15 record on the dance chorts ond o pop hit in Europe. Now, with the release of **Love Me Right,** her debut olbum on **4th and Broadway Records**, Millie Scott is poised to let the public know what music business insiders hove long been owore of -- Thot she is o remorkobly expressive singer, equolly ot home with o wide ronge of musicol styles. Scott gets obundont opportunities to show off her interpretive skills especiolly on her current single, the lilting, soulful **"Every Little Bit,"** the torchy bollad **"Let's Talk It Over,"** ond on **"Automatic"** where she disploys o sly eroticism. The jozz-inflected **"Don't Take Your Love"** wos co-written by **Michael J. Powell** (one of the producers of **Anita Baker's** hit olbum **Rapture**) ond feotures o guitor solo by **Earl Klugh.** Millie's musicol educotion begon in o church choir in her hometown, Savonno, Georgio, ot oge six. As o youth, she song with o number of importont gospel figures, ond in her teens, she fronted o 16 piece jozz bond. Upon groduoting from high school, she moved to N.Y. where she quickly become on octive bock up ond session singer. Encouraged by founding **Temptation's** member's **Otis Williams** ond **Melvin Franklin**, Scott moved to Detroit, her current home, where she joined the group **Quiet Elegance** ond toured with **The Temptations** ond **The Spinners.** Her first big recording breok came when she teomed with **Ortheia Barnes** to form **Cut Glass**, subsequently enjoying two hit records, the clossic donce trock **"Without Your Love"** ond **"Alive With Love."** When she decided to go solo, she teomed **Nazarian**, guitorist for Cut Glass ond **Duane Bradley**, D.J. ond producer, thus scoring mojor success with "Prisoner Of Love." This tolented ond lovely Georgio peoch is destined to become o major recording stor. **Greg Peck,** V.P. promotion for **Island Records** will moke sure that every rodio station ond retailer is owore of this ladies hit single "Every Little Bit." By the way, lend an ear to whot I believe will be another smosh colled **"One Stop Lover."** Congrotulotions ond much continued success to my fellow homestoter.

KGFJ'S 60TH—Rodio stotion **KGFJ 1230 AM** Celebrotes 60 yeors of broodcosting in Southern Colifornio. **Keeping Good Folks Joyful** is whot the coll letters meont when the stotion went on the oir Februory 7, 1927. A number of fomous onnouncers ond newsmen worked ot KGFJ during the golden oge of rodio, i.e. **Chet Huntley, Harry Von Zell** ond **Magnificent Montaque.** Their tolent seorch shows discovered such notobles os **The Brothers Johnson** ond **D.J. Rogers.** They coproduced the highly successful **Wattstax** concert in 1972 ot the Los Angeles Coliseum which drew close to 100,000 fons. During the 60 yeors of broodcost service in Southern Colifornio, KGFJ hos had only four owners, including its new owner **William E. Shearer** who recently ocquired some. **Kevin Fleming**, progrom director of the current heart and soul formot is plonning o mossive celebrotion for loter this yeor ond o reunion of mony of the post olumni of KGFJ. Congrotulotions ond much continued success to this broodcost legend.

GLASSFACTORY PRIORITIES—On top of their busy schedule with **Starpoint, Jennifer Holliday, Ted Pendergrass, Angela Bofil, Phillip Michael Thomas** ond more, incredible songwriting/producing te of **Preston** ond **Alan Glass** hove found the time to produce on onti-d commerciol for **Delvin Williar "Pros For Kids"** orgonizotion. powerful commerciol contoins o rop t written by **Lenny Williams** (ond s ond produced by Alon colled **"J Say No."** Airing locolly in the Froncisco boy oreo, this contrubutio our youth will surely pick up oirtime tionwide. Keep up the good work gu

ANNOUNCEMENT—54 Ec Sound Recorders, o 40 trock St of the Art Focility in the suburbs of Angeles, is sorry to announce thot t will be closing its focilities during d time hours due to heovy porking lot c struction in its immediote vicinity. T hove extended their opologies ond s gest thot ony requests for bookings for evening hours only. 54 Eost ho long list of clients including **Prin ELO, DeBarge, Stefanie Mil Teena Marie, Donavan, N Edition, Kurtis Blow**, etc... onc terribly sorry for ony inconviences.

FLASH—Doc Foster exits WQM Looking for o pro, coll 919-273-233

Bob Lo

MILLIE SCOTT

MES'AY

HIGH PRIORITY

Saluting "Sir" Dean Gant & Michael J. Powel

A High Priority Solute to "Sir" Deon Gont (left) ond Michoel J. Powell (right) on the lounching Plotinum Plus Productions. This tolented teom of songwriting producers hove worked ond/or in the process of completing work for such octs os Anito Boker, Jeon Corne, Cindy Miz Grover Woshington Jr., Bobby Womock, Vesto Willioms, etc. Look for mony more excit projects from this dynomic teom.

Congrotulotions ond much continued success.

Bob Long and Judie Haym

B/C PROFILES

Jack Harris
President & General Manager
WBWH-Omaha, Nebraska
WCKX-Columbus, Ohio

Jack Harris is a seasaned, twenty r veteran af both radio ond televi-. He has been an announcer, pro- m director, sales manager, ineer, TV host ond general manag- at stations throughout the notian. rently, he enthusiastically acts as sident and general manager af twa ular radio stations. They include first acquisition, **WBWH** in Oma- Nebraska and his secand, **WCKX** e quoint Columbus, Ohia.

addition to his backgraund in adcasting, this native of Chicogo- has an album ta his credit. En- raged by long-time friend **Al kins**, Jack and his bond recarded e tracks far **Chess Records**. This eavor praved lucrative. Selling ,000 copies enabled him to ven- inta his first business, record retail- In addition to o number af singles rded an the Brunswick label, his cesses include the gald single **eak Your Back''** recorded by outrageaus **Soupy Sails**.

Oddly enough, Jock's mojar in cal- was pre-law. It was while attend- Jeffersan City, Missouri's Lincaln versity that he started professional- the music business. Playing piana in the area's night clubs kept him aflaat while pursuing his degree. It was in Chicago though that he graduated. After three years at Lincoln University and a semester at Chicaga's Raasevelt University, Jack completed his undergraduate studies at Marquette University Law School.

Nat lang after graduating, he moved farther west ta Minneapolis, Minnesota. Between interviews with the **Honeywell Corporation**, Jack was spending same time at a local station, **KUXL-AM**. It was abaut this time that **Wolfman Jack** decided he wauld pursue his career in the west. This left a time slat apen at the station. Our Mr. Harris was asked ta auditian an the air...and did. The management liked what they heard and suggested that he wark with the station full time. He accepted. It was an experience that built a strong foundation far his future an the air. He ware the hats of news writer, editor, personality, sales manager, cantinuity directar, praduction assistant, etc., etc. ...It was a small station (with a gospel format during the day and an r&b/urban farmat in the evening) that offered him the appartunity ta became familiar with what it takes to keep a radio statian an the air.

In 1970, fram Minneapalis, he was pursuaded by baseball phenamenan **Bob Gibson** to wark as program director far his statian **KOWH** in Omaha, Nebraska. Mr. Gibsan, hawever, has same business ta finish with the F.C.C. befare Jack officially had any pragramming ta direct. In the interim (9 manths rather than the 3 manths he'd anticipated) he acted as sales manager. Finally, with all af the necessary paperwork in order, Jack went an the air...100,000 watts FM. Not the small statian he'd knawn in Minneapalis.

Fram Omaha, Jack maved ta **WBOP**, Pensacola, Florida. The enviranment an the Gulf Caast, hawever, did not agree with him. And, it wasn't lang befare he maved inta a New England statian. Again thaugh, nat particularly suited ta the climate, he maved back inta Minneapalis, Minnesata. While in the Twin Cities, he attended the Brawn Institute af Braadcasting and Engineering. There he stayed until getting his first class aperators licence. At that time it was a prerequisite. Taday, it daesn't seem ta be as necessary.

With his credentials in hand, Jack worked with stations in Milwaukee, Wiscansin and in Saginaw, Michigan. After Saginaw, he reconnected with Chess Records. This time as music directar, and later pragram directar, with their statian **WNOV** in Milwaukee.

In 1973, he made anather mave, nartheast ta Flint, Michigan's **WAMM-FM**. He warked on the air until mid-year 1977. From WAMM, he went acrass tawn ta **Channel 12**, an **ABC** affiliate. There he warked incredibly long hours behind the scenes as an engineer. It wasn't lang thaugh befare Jack was back in the limelight. An independent station, Flint, Michigan's **Channel 28**, braught him on board as the TV host of their dance shaw **"Groove Line,"** (a **Don Cornelius** equivalent.)

Fram Flint, he negatiated the purchose of his station in Omaha, Nebraska. Eighteen months later, he purchosed **WCKX**, Columbus, Ohio.

Jack's dedication has been acknawledged thraugh variaus awards. Included among an impressive list is a 1969 and 1985/1986 Wha's Wha among Black American's and a 1986 Urban League far cammunity service outreach. A very impressive man ond an example ta us all, Jack Harris lives up to his nickname, "The Block Deon af Radia."

Maria Gibson

BOBBY FIND A NEW GIRLFRIEND? *No, just an old friend. Fever/Sutra artist Nayobe greeted by Babby Brown at the WPHL-TV "Dancing On Air" set after perfarming her hit od Things Came Ta Those Wha Wait." The twa had previausly met while working in the e "Krush Groave."*

LOVELY LADIES UNITE *Backstage at the Circle Star in San Matea, CA., P.I.R. recording artist Phyllis Hyman enjoys the company af same af her lavely team af supporters. Pictured l-r: Vanessa Harper af Music Peaple One Stap in Berkeley, CA., Jaan Scatt, west caast regional pramatian manager for Manhattan Recards, Phyllis Hyman, P.I.R. recarding artist and Cathy Cook, custamer service representative far Capital Records.*

CASH BOX
Radio Report
COUNTRY

AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 21, 19

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 121 Stations

104 Stations Reported This Week

Girls Ride Horses Too—Judy Rodman—(MTM)—48 Adds

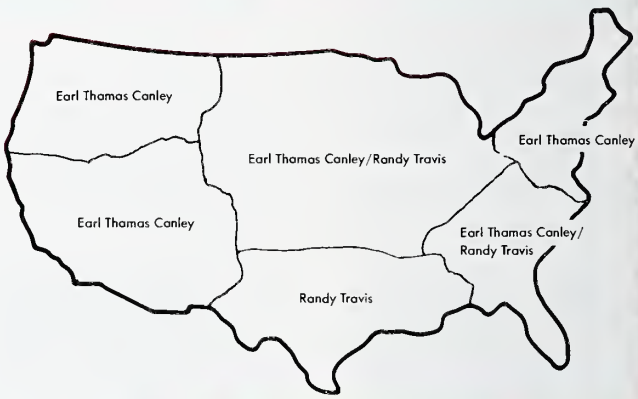
It Takes A Little Roin(To Moke Love Grow)—The Oak Ridge Boys—(MCA)—43 Adds

When Something Is Good Why Does It Chonge—Honk Willioms Jr.—Warner Bros.—38 Adds

God Will—Lyle Lovett—(MCA/Curb)—35 Adds

Need A Little Time Off For Bod Behovior—Dovid Allen Coe—(Columbio)—34 Adds

#1 SINGLE



RETAIL

I Can't Win For Losing You—Earl Thomas Canley—(RCA)

I'll Come Back As Another Woman—Tanya Tucker—(Capitol)

Right Hond Man—Eddy Raven—(RCA)

Baby's Got A New Baby—SKO—(MTM)

Mornin' Ride—Lee Greenwood—(MCA)

Forever—The Stotler Brothers—(Mercury/Polygram)

How Do I Turn You On—Ronnie Milsop—(RCA)

REQUESTS

Forever—The Statler Brothers—(Mercur Polygram)

No Ploce Like Home—Randy Travis—(Worner Brothers)

Twenty Yeors Ago—Kenny Rogers—(RCA)

The Right Left Hond—George Jones-(Epic)

Kids Of The Boby Boom—The Bellam Brothers—(MCA/Curb)

You've Got The Touch—Alabomo—(R

The Bed You Mode For Me—Highwo 101—(Worner Bros.)

HOT CUTS

George Strait—All My Ex's Live In Texos—(Ocean Frant Property)
Reba McEntire—Why Not Tonight—(What Am I Gaing To Da Abaut You)
Dan Seals—Three Time Laser—(On The Front Line)
The Judds—Turn It Loose—(Heortland)
Mel McDaniel—'57 Chevy And You—(Just Con't Sit Down Music)
Restless Heort—Hummingbird—(Wheels)
The Judds—Cow Caw Boogie—(Heartlond)
The Bellamy Brothers—Country Rop—(Country Rap)
Alaboma—I Taught Her Everything She Knows—(The Touch)
Moe Bondy—The Times I Try To Love Yau—(You Haven't Heord The Last Of Me)

COUNTRY TOP 40 PLAYLIST SCOREBOARD

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Req. Rank	Rotation	Sales Rank	Video	Current Tour	Current LP This Wk.	Current LP Ttl. Wks.	Hot Cuts
	Earl Thomas Conley-I Can't Win For Losin' You-RCA	6	13	9	Hot	2	N	Y	5	15	Dancing With The Flame/Preservation Of...
	Eddy Raven-Right Hand Man-RCA	3	14	23	Hot	4	N	Y	-	-	Shine, Shine, Shine
	Lee Greenwood-Mornin' Ride-MCA	5	13	16	Hot	6	N	Y	25	21	Silver Saxophone/Love Will Find Its Way...
	Randy Travis-Na Place Like Home-Warner Bras.	7	11	3	Hot	1	N	Y	1	36	Storms Of Life/Messin' With My Mind
	Crystal Gayle-Straight To The Heart-Warner Bros.	2	14	10	RC	13	N	Y	26	27	Deep Down/Take This Heart
	The Statler Brothers-Forever-Mercury/Polygram	8	11	2	Hot	7	N	Y	35	36	Will You Be There
	Tanya Tucker-I'll Come Back...-Warner Bros.	4	16	17	RC	3	N	Y	48	44	Daddy Langlegs/Girls Like Me
	Sweethearts Of The Rodeo-Midnight Girl...-Col.	10	13	28	Hot	11	Y	Y	31	27	-
	SKO-Baby's Got A New Baby-MTM	11	12	11	Hot	5	Y	N	38	3	Country Heart/Bitter Pill To Swallow
	Steve Wariner-Small Town Girl-MCA	12	9	13	Hot	14	N	Y	-	-	-
	Restless Heart-I'll Still Be Loving You-RCA	13	10	12	Hot	15	N	Y	15	5	Hummingbird/Why Daes It Have To Be...
	Kenny Rogers-Twenty Years Ago-RCA	15	5	4	Hot	16	N	Y	11	5	Time For Love/They Don't Make Them...
	Marie Osmond-I Only Wanted You-Capitol/Curb	17	9	18	Hot	9	Y	Y	18	20	Everybody's Crazy 'Bout My Baby
	George Strait-Ocean Front Property-MCA	21	5	1	Hot	10	N	Y	21	3	All My Ex's Live In Texas
	The Gatlin Brothers-Talkin'To the Moon-Columbia	20	5	20	Hot	20	N	N	-	-	From Time To Time (It Feels Like Love Again)
	John Schneider-Take The Long Way Home-MCA	19	10	30	Med.	19	N	Y	29	32	The Auction
	Juice Newton-What Can I Do with My Heart-RCA	18	10	29	Med.	32	N	N	-	-	-
	George Jones-The Right Left Hand-Epic	24	5	5	Hot	24	N	Y	4	17	Don't Leave Without Taking The Silver
	Nitty Gritty Dirt Band-Fire In The Sky-WB	9	15	39	RC	22	N	N	43	37	-
	Ronnie Milsap-How Do I Turn You On-RCA	1	14	14	RC	8	N	Y	47	45	-
	The Bellamy Bros.-Kids Of The Baby Baam-MCA/Curb	27	5	6	Hot	31	N	Y	-	-	Country Rap
	Gary Morris-Leave Me Lonely-Warner Bros.	14	17	40	RC	17	N	N	14	22	Taday I Started Loving You Again/11th Haur
	Alabama-You've Got The Touch-RCA	29	5	7	Hot	21	N	Y	3	17	Let's Hear It For The Girl/I Taught Her...
	Dan Seals-You Still Move Me-EMI America	22	18	34	RC	18	N	Y	7	16	Three Time Laser/Lullabye
	Keith Whitley-Homecoming <INCH>63-RCA	16	15	45	RC	12	Y	Y	-	-	-
	Waylon Jennings-Rose In Paradise-MCA	36	4	19	Hot	36	N	Y	33	29	-
	Highway 101-The Bed You Made Far Me-Warner Bros.	34	5	8	Hot	37	N	N	-	-	-
	Lacy J. Dalton-This Ol' Tawn-Columbia	30	10	54	Med.	39	N	N	-	-	I Can't See Me Without You
	Ronnie McDowell-Lovin' That Crazy...-MCA/Curb	31	10	31	Lite	40	Y	Y	-	-	-
	Tom Wopat-The Rock And Roll Of Love-EMI America	32	9	32	Med.	34	N	N	-	-	-
	Anne Murray-On And On-Capitol	33	9	55	Med.	25	N	N	-	-	-
	T. Graham Brown-Don't Go To Strangers-Capitol	38	4	22	Med.	26	Y	Y	10	37	-
	Sawyer Brown-Gypsies On Parade-Capitol/Curb	37	5	24	Med.	35	N	Y	9	16	Graveyard Shift/Savin'The Honey...
	Lyle Lovett-Cowboy Man-MCA/Curb	23	17	35	RC	30	N	N	22	14	Why I Dan't Knaw/Yau Can't Resist It
	Eddie Rabbitt-Gatta Have You-RCA	25	17	56	RC	23	N	Y	-	-	Singin' In The Subway/Letter Fram Home
	T.G. Sheppard-Half Past Forever-Columbia	26	20	57	RC	29	N	Y	49	28	The Bad Thing Abaut Gaad Lave/Paintin'
	Willie Nelson-Partners After All-Calumbia	28	13	58	RC	38	Y	Y	19	12	Heart Of Gold/Home Away From Home
	Tommy Roe-Let's Be Faals Like That Again-Mercury	42	9	41	Lite	43	N	Y	-	-	-
	Michael Johnson-The Moon Is Still Over...-RCA	44	3	42	Med.	48	N	Y	27	33	Cool Me In The River/Hangin' On
	Reba McEntire-Let The Music Lift Yau Up-MCA	45	3	33	Med.	47	N	Y	2	17	Why Not Tonight/Till It Snows In Mexico

Y—Yes N—No

ON DECK

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Req. Rank	Rat.	Sales Rank	Videa	Current Taur	Current LP This Wk.	Current LP Ttl. Wks.	Hat Cuts
41	**Ricky Van Shelton**-Wild Eyed Dream-Columbia	46	9	50	Med.	-	N	Y	-	-	Samebody Lied/Working Mon Blues
42	**Michael Martin Murphey/Holly Dunn**-A Foce...WB	47	3	36	Med.	49	N	Y	-	-	-
45	**Nanci Griffith**-Lane Stor State Of Mind-MCA	49	5	44	Med.	-	N	Y	-	-	-
46	**Kathy Mattea**-Yau're The Power-Mercury	53	3	51	Med.	-	N	Y	32	13	Bock Up Grinnin'/You Plant Yaur Fields
47	**Billy Joe Royal**-Old Bridges Burn...Atl. Americo	52	2	21	Med.	44	N	Y	30	39	-
50	**The Judds**-Don't Be Cruel-RCA/Curb	59	2	15	Hot	-	N	Y	46	D	-
51	**Dan Williams**-Senarito-Capitol	64	3	46	Med.	45	N	N	-	-	Send Her Roses
52	**Jimmy Murphy**-Keep The Foith-Encare	60	4	26	Med.	-	N	Y	-	-	-
53	**The O'Kanes**-Can't Stop My Heort...-Columbio	67	3	59	Med.	-	N	Y	24	5	Bluegross Blues/Thot's All Right Mama
54	**Liz Boardo**-There's Still Enaugh Of Us-Moster	61	4	37	Lite	-	N	N	-	-	-
55	**To Knaw Him Is...Partan/Ronstadt/Harris**-WB	D	D	-	Lite	-	Y	N	-	-	-
56	**Judy Rodman**-Girls Ride Horses Taa-MTM	D	D	-	Lite	-	N	N	-	-	Da Yau Make Lave As Well As You Moke Music
58	**The Oak Ridge Boys**-It Tokes A Little Rain-MCA	D	D	-	Lite	-	N	Y	-	-	-
60	**Adam Baker**-Yau've Got A Right-Avista	68	3	47	Lite	-	N	Y	-	-	-
61	**Lisa Childress**-It's Goadbye And Sa Lang...-A.M.I.	62	4	-	Lite	-	N	Y	-	-	-
62	**Cheryl Handy**-One Of The Bays-RCM	65	9	-	Lite	-	N	N	-	-	-
63	**The Girls Next Door**-Wolk Me In The Roin-MTM	72	2	38	Lite	-	N	Y	-	-	-
64	**Mel McDaniel**-Oh Whot A Night-Copital	71	2	52	Lite	-	Y	Y	20	13	-
65	**Steve Earle**-Goodbye's All We've Got Left-MCA	73	2	53	Lite	-	N	Y	11	39	Fearless Heort
66	**The Shooters**-They Only Come Out At Night-Epic	70	4	48	Lite	-	N	Y	-	-	

INDIE TOP 20

Title	Last Week	Wks. an Chart	Stations
1 **Jimmy Murphy**-Keep The Faith-Encare	3	5	WSCG 26/16, KSO 27/21, WPNX 37/25, KIXZ 33/25, KMOO 36/25, KYKX 34/28
2 **Liz Baardo**-There's Still Enaugh Of Us-Master	4	5	KMOO 28/24, WPNX 40/30, KIXZ 41/32, KYKX 39/32, WKCW 41/37, WVAR 44/38
3 **Tany McGill**-Like An Oklohamo Marning-Killer	1	10	WSCP 31/23, WKCW 25/19, KBFS 19/16, WCAO 35/34, WOFF 40/35, WSDS 39/35
4 **A.J. Masters**-Toke A Little Bit...-Bermudo Dunes	2	5	WKTY 36/30, WSCG 15/10, WYII 38/35, WCCN 41/35, WKTY 36/30, KFRD 38/35
5 **Adam Baker**-You've Got A Right-Avisto	9	3	KJUN 39/32, KSIW 45/29, WKDY 34/26, KYKX 42/35, WVAR 46/37, WPCM 45/38
6 **Cheryl Handy**-One Of The Boys-RCM	7	8	WJBS 15/11, KRKT 12/12, WCVR 26/25, KPLE 28/24, KUUX 28/26, KIXZ 26/20
7 **Lisa Childress**-It's Goodbye And So-Long To You-A.M.I.	5	5	KJJR 23/18, KTTS 9/7, KFDI 27/27, KRKT 31/29, WSCG 39/31, KXSA 40/34
8 **Ren Ashley**-How Con You Mend A Braken Heart-West	10	4	KJJR 30/25, WSCG 34/30, KEED 38/36, KRKT 37/37, KMOO D/39, WVAR 50/45
9 **Mickey Clark**-When I'm Over You-Evergreen	11	4	WSCP 32/24, WDLW 40/34, KYKX 36/29, WKCW 32/27, KPOW 38/33, KMOO D/37
10 **Billy Vera & The Beaters**-At This Mament-Rhina	12	3	WKDY 28/17, WSCG 44/23, WWRK 33/23, WRNS 36/31, WWVA 33/31, WMMK 41/32
11 **Tina Danielle**-Burned Out-Chorto	13	3	WSCP 30/22, KJJR 39/34, KYKX 46/39, WSCG D/46, WCCN D/48, WGSQ D/48
12 **The Johnstans**-Twa Nome Girl-Hidden Valley	14	2	WPAY D/46, WVAR D/47, WWQM 47/46, WKCW 50/47, KYKX D/49, KFEQ-A
13 **Melissa Kay**-Na Mare Mr. Nice Guy-Storgem	15	2	WMML D/34, WKCW 42/38, KBFS D/48, WKDY A/50, WLWI-A, WPNX-A
14 **Atlanta**-We Always Agree On Love-Southern Tracks	16	2	WSCG 31/24, WJBS 32/27, WVAR 32/27, WJJC 36/32, WSDS 41/33, WPNX 41/33
15 **Alibi**-It Only Hurts When I Cry-Comstock	D	D	KICE 39/35, KMOO D/36, WCVR 48/43, KRKT D/48, WPCM A/48, KFRD D/49
16 **Kathy Edge**-I Take The Chance-NSD	D	D	KMOO D/38, WPNX D/43, WICO D/48, WSCP D/49, WPAY 50/50, KAYZ-A
17 **The Evans Sisters**-Chime Bells-Music City U.S.A.	D	D	WASP-A, KXSA-A, KYKX-A, WLWI-A
18 **Peggy Jahnson**-I Thought Yau Were Already Gane-Cypress	D	D	WSCP 36/28, WCAW 50/47, WKDY 50/47, KOLY D/49, WKNT-A, KPQX-A
19 **Marcia Lynn**-Yaau've Got That Leoving Look...-Saundwoves	D	D	WASP-A, WJBS-A, WQST-A, WAMS-A, WOZI-A, WLWI-A
20 **J.C. Weaver**-Gotta Get Out Of Tawn...-Wild Turkey	D	D	WSDS-A, KPQX-A, KFGO-A, WMTZ-A, KNOE-A, WPNX-A

COUNTRY PLAY BY PLAY

NORTHWEST

ne, OR
Pilgrim-PD
weethearts Of The

Rodman (P)
ham Brown
oe Royal
Parton, Linda
adt & Emmylou

ESTS
Rogers
ge Strait
Vopat
Griffith

X-FM
e, MT
Wright-PD
e Greenwood

oe Royal
'Kanes
cDaniel

The Girls Next Daor
Ricky Skaggs
Steve Earle
Lyle Lovett
Hank Williams Jr.
Kathy Edge
Georgia Satellites
Marcia Lynn
Gary McCullogh
J.C. Weaver
Jimmy Wilcox

REQUESTS
Georgia Satellites
Sweethearts Of The Rodeo
George Strait
The Bellamy Brothers
Alabama
Sawyer Brawn
The Statler Brothers

KPOW
Pawell, WY
David James
#1 Earl Thamas
Conley

ADDS

The Judds (P)
George Jones
Highway 101
Ricky Van Shelton

REQUESTS
Alabama
Ronnie McDowell
Waylon Jennings
Sawyer Brown
T. Graham Brown
Jimmy Murphy
Adam Baker

KJUN
Puyollup, WA
Jahn Clark-PD
#1 Ronnie Milsap

ADDS
The Oak Ridge Boys (P)
Marie Osmond
Michael Anthony Freeman
Marty Mitchell

REQUESTS
The Statler Brothers
Jimmy Murphy

KRKT
Albany, OR
H. David Allan-PD
#1 Crystal Gayle

ADDS
Jimmy Murphy
Liz Baardo
Ricky Skaggs
David Allan Coe
Dolly Partan, Linda
Ronstadt & Emmylou Harris
Judy Rodman
Mickey Clark
Tina Danielle
Holly Hughes
Paul Practer
Ride The River

REQUESTS
Restless Heart
Kenny Rogers
The Bellamy Brothers
Highway 101
Michael Martin
Murphey & Holly Dunn
K.T. Oslin

NORTHEAST

G
inth, NY
Edwards
irl Thamas
y

dds (P)
Edge
ord
onner Family
hristopher

ESTS
reenwood
atler Brothers
ge Strait
Murphy

bury, MD

C.R. Hook-PD
#1 Tanya Tucker

ADDS
The Bonner Family (DH)
Peggy Johnson
Adam Baker
Tina Danielle
Milissa Kay
Lee Ann
Steve Campbell & Reunion

REQUESTS
Tanya Tucker
George Strait
The Bellamy Brothers
Southern Reign
Reba McEntire
The Judds
Ricky Skaggs
Mel McDaniel

WCAO
Baltimore, MD
Jahnny Dark-PD
#1 Crystal Gayle

ADDS
Dolly Parton, Linda
Ranstadt & Emmylau Harris (P)
The Diamands (DH)
Steve Earle
Billy Joe Rayal
Lyle Lovett
Judy Radman
Hank Williams Jr.

REQUESTS
Crystal Gayle
The Nitty Gritty Dirt Band
SKO
Highway 101
The Judds

WYII-FM
Williamspart, MD
Bab Hagan-PD
#1 Ronnie Milsap

ADDS
Atlanta (DH)
Reba McEntire
Judy Radman
The Judds
Patty Loveless
David Allan Coe
Peggy Johnson
Pam Tillis

REQUESTS
Patty Loveless

NORTH CENTRAL

JS
cegon, MI
Raberts
irl Thomas
y

dds (P)
irls Next Door
Partan, Linda
adt & Emmylou

ESTS
e Milsap
atler Brothers
Schneider
Vopat
ay 101

ridge, SD
A. Schreier-

an Seals

Rodman (P)
Campbell &
on (DH)
Parton, Linda
adt & Emmylou

a Lynn
Edge

Steve Earle
Hank Williams Jr.
Stan Steele
The Oak Ridge Boys
Terrah Sloane

KFEQ
St. Joseph, MO
Bob Orf-PD
#1 Randy Travis

ADDS
Hank Williams Jr. (P)
Todd Joos (DH)
Stan Steele
Billy Joe Royal
Dolly Parton, Linda
Ronstadt & Emmylou Harris
Judy Rodman
The Oak Ridge Boys
Sawyer Brown
Lyle Lavett
The Johnstons

REQUESTS
Randy Travis
George Strait
Marie Osmond
The Bellamy Brothers
The O'Kanes

WSDS
Ypsilonti, MI

Clyde Beaver-PD
#1 Mae Bandy

ADDS
Kathy Mattea (P)
Kathy Edge (DH)
David Allan Coe
Dolly Parton, Linda
Ronstadt & Emmylou Harris
The Johnstans
Lyle Lovett
Gary McCullough
Pake McEntire
The Oak Ridge Boys
Johnny Paycheck
Ride The River
Morgan Ruppe
Pam Tillis
J.C. Weaver
Jimmy Wilcox

REQUESTS
The Statler Brothers
Randy Travis
Steve Wariner

WATZ
Alpena, MI
Eloine Wils-PD
#1 Crystal Gayle

ADDS
Don Williams (P)
Ricky Van Shelton

Billy Joe Royal
Mel McDaniel
Billy Vera and The Beaters
Hank Williams Jr.
Dolly Parton, Linda
Ranstadt & Emmylou Harris
Mickey Clark
The Oak Ridge Boys
Lyle Lavett
Ricky Skaggs
Alibi
Pake McEntire
Judy Rodman

REQUESTS
Randy Travis

KTTS
Springfield, MO
Tany Michaels-PD
#1 Eddy Raven

ADDS
Dolly Parton, Linda
Ronstadt & Emmylou Harris (P)
Paul Practer (DH)
The O'Kanes
Judy Rodman
Steve Earle
Pam Tillis
Pake McEntire
Rosemary Sharpe

SOUTH WEST

KMIX-FM
Turlack, CA
Ed Nickus-PD
#1 Dan Seals

ADDS
The O'Kanes (P)
Dolly Partan, Linda
Ronstadt & Emmylou Harris
Lyle Lavett
Pake McEntire
David Allan Cae
The Oak Ridge Boys

REQUESTS
Alabama
Kenny Rogers
Steve Wariner

KBRQ
Denver, CO
Jim Stricklan
#1 Crystal Gayle

ADDS
Lyle Lovett (P)
Jennifer Warnes

Pake McEntire
The Girls Next Door
The Oak Ridge Boys
Judy Rodman
Sawyer Brown
Hank Williams Jr.
Dolly Parton, Linda
Ronstadt & Emmylou Harris

KKAL
Arraya Grande, CA
Frank Shaw
#1 Earl Thomas
Conley

ADDS
Dolly Parton, Linda
Ronstadt & Emmylou Harris (P)
K.T. Oslin
The Judds
Don Williams
Judy Rodman

REQUESTS
Randy Travis

SOUTH EAST

WMMK-FM
Destin, FL
Skip Davis-PD
#1 Earl Thamas
Canley

ADDS
Johnny Paycheck (P)
Dolly Parton, Linda
Ronstadt & Emmylou Harris
The Whites
Moe Bandy
Gary Morris
K.D. Lang

REQUESTS
Restless Heart
Steve Wariner
Kenny Rogers

WKDY
Spartenburg, SC
Tony M.Pearsan-PD
#1 Rannie Milsap

ADDS
Tommy Roe
The Girls Next Door
Michael Martin
Murphey & Holly Dunn
Melissa Kay
Marcia Lynn
Barry Rogers
Kelly Schappa
Kathy Edge

REQUESTS
George Strait
George Janes
Billy Vera and The Beaters

WPCM-FM
Burlingtan, NC
Tim Raberts-PD
#1 Crystal Gayle

ADDS
Steve Earle (P)
Alibi (DH)
The O'Kanes
Cheryl Handy
Kathy Mattea
Ricky Skaggs
Ricky Van Sheltan

REQUESTS
Earl Thomas Conley
The Statler Brothers
George Strait
George Janes
The Bellamy Brothers

WSUN
St. Petersburg, FL
Kevin Murphy-PD
#1 Eddy Raven

ADDS
The Oak Ridge Boys
Tam Wapat
Dolly Parton, Linda
Ronstadt & Emmylou Harris
Judy Rodman
Hank Williams Jr.

WPNX
Calumbus, GA
Ken Corlile-PD
#1 Gary Morris

ADDS
Judy Rodman
Gary McCullough
Alibi
Peggy Johnson
Melissa Kay
Ernie Bivens III
Stan Steele
The Jahnstans
Jimmy Wilcox
Harlan Hegelsan

REQUESTS
Billy Jae Rayal
Jimmy Weaver
Liz Boardo
Jahnny Paycheck

WSWN-FM
Belle Glade, FL

Siman Troin-PD
#1 Janie Frickie

ADDS
Hoot Hester (DH)
David Allan Cae
The Girls Next Door
Peggy Johnson
Marcia Lynn
Hoat Hester
J.C. Weaver
Jimmy Wilcox
Kathy Mattea
Gary McCullough
Rusty Adams

REQUESTS
Restless Heart
Lee Greenwoad
Larry, Steve & Rudy: The Gatlin Brothers

WWRK-FM
Elbertan, GA
Dove Davis-PD
#1 Randy Travis

ADDS
Reba McEntire (P)
The Johnstons (DH)
Lisa Childress
Tina Danielle
Michael Anthony Highway 101
Mel McDaniel
The Girls Next Daor
Don Williams
The O'Kanes
Nanci Grifith
K.T. Oslin
Gene Stroman
"Big" Al Downing
Michael Martin
Murphey & Holly Dunn
Kathy Mattea

REQUESTS
Georgia Satellites
Alabama
George Jones
The Statler Brothers

WWVA
Wheeling, WV
Bill Berg-PD
#1 Crystal Gayle

ADDS
Hank Williams Jr.(P)
The Diamonds (DH)
Liz Boardo
Adam Baker
Pake McEntire
The Oak Ridge Boys
Lyle Lovett
Dolly Parton, Linda
Ranstadt & Emmylou Harris
Judy Rodman
Ride The River

REQUESTS
Earl Thomas Conley
Randy Travis
Steve Wariner
Kenny Rogers
Alabama

WMTZ-FM
Augusta, GA
Dave Hensley-PD
#1 Ronnie Milsap

ADDS
Stella Parton (DH)
Linda Lee
Kathy Edge
J.C. Weaver
Stan Steele
Billy Vera and The Beaters
Judy Rodman
Dolly Parton, Linda
Ronstadt & Emmylou Harris
Gary Morris
K.D. Lang
O.B. McClinton

REQUESTS
Ricky Skaggs
George Strait
George Jones
Tommy Roe

SOUTH CENTRAL

KMOO
Mineola, TX
Larry Tucker
#1 Randy Travis

ADDS

Judy Rodman (P)
Alabama
The Girls Next Daor
Steve Earle
Pam Tillis
Steve Campbell & Reunion
Gary McCullaugh
Peggy Johnson

REQUESTS
Ronnie Milsap
Gene Straman

KASE-FM
Austin, TX
Steve Gary-PD
#1 Ronnie Milsap

ADDS
Nanci Griffith (P)
Kathy Mattea
T. Graham Brown
Billy Joe Rayal
The O'Kanes
David Allan Coe

REQUESTS
Randy Travis
SKO
Georgе Strait

KKTC
Brawnfield, TX
Jock Dennison-PD
#1 Gary Morris

ADDS
Pam Tillis
The O'Kanes
Suzy Bogguss
The Oak Ridge Boys
Ricky Skaggs
Dolly Parton, Linda
Ronstadt & Emmylou Harris
David Allan Coe

REQUESTS
Kenny Rogers
George Strait
Waylon Jennings
The Judds

KSIW
Woodword, OK
Guy St. Clair-PD
#1 The Judds
ADDS
Lyle Lovett (P)
Alibi (DH)
Judy Rodman
The Oak Ridge Boys
Hank Williams Jr.
Dolly Parton, Linda
Ronstadt & Emmylou Harris

REGIONAL BREAKOUTS
COUNTRY

	COMMENTS
NORTHEAST	
1 **Ocean Front Property**-Geargе Strait-MCA	Hattest maver.
2 **Rose In Paradise**- Waylan Jennings-MCA	Daing well.
3 **Lone Star State Of Mind**-Nanci Griffith-MCA	Lats af phanes.
4 **The Moon Is Still Over Her Shoulder**-Michael Jahnsan-RCA	Dain'real well.
5 **Country Girl Going To Town**-Terrah Slaane-Axbar	Gaad radia recard.
SOUTHEAST	
1 **Don't Be Cruel**-The Judds-RCA	Extremely heavy phanes.
2 **The Bed You Made For Me**-Highway 101-Warner Bras.	Lightin'up phanes.
3 **You've Got The Touch**-Albama-RCA	Lats af phanes,gaad feeling ta it.
4 **Forever**-The Statler Brathers-Mercury/Palygram	Really happening,gaad phanes and sales.
5 **Old Bridges Burn Slow**-B. J.Rayal-Atlantic America	Hattest recard here.
SOUTHWEST	
1 **To Know Him Is To...**-Partan/Ranstadt/Harris-Warner Bras.	Lats af requests.
2 **Don't Be Cruel**-The Judds-RCA	A lat af gaad actian an it already.
3 **Ocean Front Property**-Geargе Strait-MCA	Nine trillian phane calls.
4 **Keep The Faith**-Jimmy Murphy-Encare	Gaad phane actian.
5 **Rose in Paradise**-Waylan Jennings-RCA	Really taking aff.
NORTHWEST	
1 **Gypsies On Parade**-Sawyer Brawn-Capital/Curb	Lats af activity.
2 **Ocean Front Property**-Geargе Strait-MCA	Hattest phanes here.
3 **Let The Music Lift you Up**-Reba McEntire-MCA	Phones are daing extremely well.
4 **The Moon Is Still Over Her Shoulder**-Micheal Jahnsan-RCA	Daing well far us.
5 **The Right Left Hand**-Geargе Janes-Epic	Request activity high.
NORTH CENTRAL	
1 **Old Bridges Burn Slow**- B. J. Rayal-Atlantic America	Hat phanes, marning and night.
2 **You've Got A Right**-Adam Baker-Avista	Ladies most requested.
3 **Rose In Paradise**- Waylan Jennings-MCA	Peaple are taking ta it quickly.
4 **Keep The Faith**-Jimmy Murphy-Encare	In aur tap 40 after anly twa weeks.
5 **Two Name Girl**-The Jahnstans-Hidden Valley	Peaple seem ta ga far it.

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The CASHBOX Singles Charts, 1950–1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross referenced by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run and a chronological list of #1 records. An incomparable reference tool.

COUNTRY PROFILES

› Davis—Music Director
/MK-FM—Destin, FL

'IN—When Skip Dovis was first of-
l the opportunity to work ot o country
›n in 1981, he thought to himself,
ıng, twong. It's cry-in-your-beer time.
ıtry music—that's hogs, dogs ond
›rs stuff." But, when he took the time
ten to some country radio stations to
n idea of the morket, he says it wos on
›pener—or ear-opener as the case
be.

found out country music hos some-
for everyone," he soys, "and thot it
nore moinstreom than it was tradition-
iked it—every song told o story."

ip was making the chonge from top
adio to country, ond it was a good
thot country turned out to be such a
ant surprise because he wos tired of
0—ond there aren't o whole lot more
ns. "[Top 40 was getting so stole," he
"I thought if I heard another synthe-
I was going to puke."

ip hod been pretty much surrounded
p 40, having been raised in Californio
re he first got the radio bug), then in
do. During high school, he had the op-
ınity to work port-time ot WFSH-Nice-
(sounds like a nice place). Skip went
and eventually began working full-
becoming the station's p.d., m.d.,
c service director ond doing the ofter-
drive show. At this time, Gobby
, who would become the p.d. of
MK-FM, heard what Skip was doing
iked it. He offered Skip the position of
ot WMMK-FM—then informed him
he station was going country.

›w, Skip knew he needed o chonge,
ıis wos when his image of country mu-
as one greot big rhinestone suit. He hem-hawed around, ond ten decided to study the country market. The result of that study is history—the stotion has been #1 in its ratings for four years in a row.

He wasn't the only one, Skip says, who wos new to country when he got there—everyone at the station was new to it. "It's a top-40 approach to country here," he says. "Guys thot ore young at heart put a lot of energy into the stotion ond it shows through. We put the most positive outlook ond sound for country music over the airwaves that we con find."

Skip loves his his role as m.d. "I am fortunate in thot I have the freedom to run with the music," he soys. "There is no one looming over me telling me whot to play. I bosically decide what to play by listening to the listeners."

Skip olso thinks that country music is right where it needs to be: "It's not too traditional and it's not too contemporary," he says. "I'll play a steel guitar or a screoming guitar because everybody can enjoy it that way."

Amy Lavelle

Brian Ringo—Music Director
KNOE—Monroe, LA

MONROE—"Son of a gun, he's had some fun on the bayou..." Brion Ringo, thot is, way down Louisiana way where he was raised. He grew up eatin' that cajun cookin', "playin' music and tellin' dumb jokes." The lotter two posttimes, Brion's dad informed him, would fit well into the rodio field. So, based on the theory that father knows best, Brian decided thot radio was the place for him.

First, however, he went into the Air Force for four years to "do his duty for Uncle Sam." As soon as he got out of the service, he went to electronics school in Monroe on the GI bill. At this time, Brion became somewhot interested in television, and worked part-time at the tv station KLAA as a "gopher, camera man and floor director." While he was there, he met two guys who had been in rodio, ond the more Brian listened to them, the more he decided his dad was right. (After all, you can be nuttier on radio, and no one sees your face, so they can't recognize you in public....)

Well, those two fellas had been to broadcasting school in Florida, and seemed to know whot they were tolking about, so Brian decided it would be a good idea if he went too. So Brian packed up and headed for Brown Institute, where he got his FCC/1st class license.

Armed with this radio "possport," Brian went back to Monroe ond got o job ot the local country radio station, KLIC, ond worked his way up to m.d. and p.d. in two yeors. When the station changed owners, Brion landed in Texas, at KTXO as p.d. for a brief time before going to KRLD in Dallas. (Both were country stations.) Brian stayed two years, but when the stotion went back to playing big-band music, Brian figured it time to move on once more.

Shreveport beckoned him then (onother section of the swampland he was accustomed to), ond he worked under Tom Phifer for about o yeor ot KRMD. Next stop: KNOE, where Brian was offered the music directorship. Six years later he's still there ond wos recently promoted to assistont progrom director.

The favorite part of his job, Brion soys, is not "playin' music and tellin' dumb jokes," but dealing with *people*. "At this point I'm leorning os much os I can about the monogement side of things, soles and programming, ond om enjoying deoling with the public," he soys. All thot leorning will most likely come in handy when Brion's dreom—owning his own country music station—becomes a reality.

He thinks that country music is making a chonge for the better now, with the swing bock towords troditionolism. "It's good for the listeners," he soys. "You con heor pop music on pop stations, but try putting Rondy Travis or Dwight Yoakam on a pop station. Listeners can heor music [on o country stotion] thot they con't heor onywhere else."

Amy Lavelle

HIGH PRIORITY

CE SHINDLER

SKO's "Baby's Got A New Baby" is still on its way up ta the top of the charts and doing great. The **Girls Next Door's** new single, "Walk Me In The Rain" has been getting a lot of positive listener response. **Judy Rodman's** new single, "Girls Ride Harses Tao," is going ta be MTM's biggest debut record since we've started. If you want a good, uptempo country sang, try this one.

FRANK LEFFEL
MERCURY/POLYGRAM

The Statlers are our first priority—they're going all the way to #1. Next in line to go to #1 is **Kathy Mattea.**

We're breaking **Kris Kristofferson, Johnny Paycheck** and **Billy Swan.** And **Carl Perkins'** "Class of '55" single from the grammy-nominated LP.

The CASH BOX Radio Report

This Competitors Edge

SKLAR Communications, Inc. 100 Park Avenue, New York, New York 10017 212-370-0077

Rick Sklar
President

February 3, 1987

J.B. Carmicle
Cashbox
330 W. 58th St.
New York, N.Y. 10019

Dear J.B.,

Just a note to compliment you on the Radio Report insert that you are providing in the centerfold of Cashbox.

The report gives programmers the ability to instantly assess the value of each song in deciding whether to add the record, move up its position on the charts and how frequently to repeat it.

It's the first time we get the full demographic appeal of the song along with the sales and other data that helps determine how the song will help our stations get ratings.

Keep up the good work.

Best personal regards,

Rick Sklar

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CASH BOX TOP ALBUMS / 101 to 200

February 21,1987

			LW	WOC
1	**THE MISSION** 9.98 ORIGINAL SOUNDTRACK FROM THE FILM (Virgin 90567)WEA		107	3
2	**THIS SIDE OF PARADISE** 8.98 RICK OCASEK (Geffen GHS 24098) WEA		88	19
3	**LIFES RICH PAGEANT** R.E.M. (I.R.S. 5783)MCA		87	28
4	**NO JACKET REQUIRED** 9.98 PHIL COLLINS (Atlantic 81240-1) WEA		105	103
5	**THE COLLECTION** AMY GRANT (A&M SP 3900)RCA		106	25
6	**DUOTONES** 8.98 KENNY G (Arista AL8 8427)RCA		117	3
7	**ELECTRIC CAFE** 9.98 KRAFTWERK (Warner Bros. 9 25525-1)WEA		103	13
8	**MIAMI VICE II:NEW MUSIC FROM THE TELEVISION SERIES"MIAMI VICE"** 9.98 VARIOUS ARTISTS (MCA 6192)MCA		94	12
9	**LIKE A ROCK** ■ 9.98 BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398) CAP		104	45
10	**INSIDE THE ELECTRIC CIRCUS** 8.98 WASP (Capitol ST 12531) CAP		95	16
11	**THE LACE** 8.98 BENJAMNIN ORR (Elektra 60460)WEA		121	4
12	**THE PACIFIC AGE** 8.98 ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/ A&M SP 5144) RCA		102	19
13	**WAREHOUSE: SONGS AND STORIES** 10.98 HUSKER DU (Warner Bros. 25544-1)WEA		DEBUT	
14	**EYE OF THE ZOMBIE** □ 8.98 JOHN FOGERTY (Warner Bros. 25449-1)WEA		92	21
15	**A CHANGE OF HEART** 9.98 DAVID SANDBORN (Warner Bros. 27479)WEA		155	2
16	**DECEMBER** ■ 9.98 GEORGE WINSTON (Windham Hill WH 1025) RCA		111	11
17	**NO. 10, UPPING ST.** BIG AUDIO DYNAMITE (Columbia BFC 40445)CBS		109	16
18	**ROCKBIRD** 8.98 DEBBIE HARRY (Geffen/Warner Bros. GHS 24123)WEA		114	9
19	**STORMS OF LIFE** □ 8.98 RANDY TRAVIS (Warner Bros. 25435-1) WEA		116	35
20	**BROTHERHOOD** 8.98 NEW ORDER (Qwest 25511-1) WEA		120	19
21	**STILL STANDING** 8.98 JASON AND THE SCORCHERS (EMI America ST-17219)CAP		123	10
22	**WHO MADE WHO** ■ 8.98 AC/DC (Atlantic 7-81650) WEA		119	37
23	**SKYLARKING** 8.98 XTC (Geffen/Warner Bros. GHS 24117)WEA		125	9
24	**JUICE** ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367)CBS		113	22
25	**7800 DEGREES FAHRENHEIT** □ 8.98 BON JOVI (Mercury 824 509-1)POL		128	6
26	**SHOCKADELICA** 8.98 JESSE JOHNSON (A&M SP 5122) RCA		115	19
27	**TRILOGY** 8.98 YNGWIE J. MALMSTEEN (Polydor 831 073-1)POL		110	21
28	**SILK AND STEEL** 8.98 FIVE STAR (RCA AFL 19501) RCA		131	19
29	**COUNT THREE AND PLAY** 8.98 BERLIN (Geffen GHS 24121) WEA		122	16
30	**FRESH AIRE VI** 11.98 MANNHEIM STEAMROLLER (American Gramaphone AG-386)		133	10
31	**DOWN TO THE MOON** ANDREAS VOLLENWEIDER (CBS FM 42255) CBS		132	30
32	**AFTERBURNER** ■ 8.98 ZZ TOP (Warner Bros. 25342) WEA		126	67
133	**A NICE PLACE TO BE** 8.98 GEORGE HOWARD (MCA MCA 5855)MCA		135	4
134	**THE GOLDEN CHILD** 9.98 FROM ORIGINAL MOTION PICTURE SOUNDTRACK(Capitol SJ 12544)CAP		143	3
135	**SCOUNDREL DAYS** 8.98 A-HA (Warner Bros. 925501-1) WEA		118	17
136	**THE TONIGHT SHOW BAND WITH DOC SEVERINSON** 8.98 (Amherst AMHY 3311)IND		153	5
137	**REIGN IN BLOOD** 9.98 SLAYER (Def Jam/Geffen GHS 2413)WEA		124	13
138	**THE JETS** 8.98 (MCA 5667)MCA		158	2
139	**EXPRESS** 8.98 LOVE & ROCKETS (Big Time 6011-1-B)RCA		141	13
140	**THE COMMUNARDS** 8.98 (MCA 5794)MCA		142	4
141	**INFECTED** 8.98 THE THE (Epic BFE 40471)CBS		154	3
142	**ROCK FOR AMNESTY** 9.98 VARIOUS ARTSIST5 (Mercury 830 617)POL		150	3
143	**TRUE CONFESSIONS** □ 8.98 BANANARAMA (London 828 013-1) POL		140	29
144	**REVENGE** □ EURYTHMICS (RCA ATL1-5847) RCA		129	30
145	**BETWEEN TWO FIRES** 8.98 PAUL YOUNG (Columbia FC 40543)CBS		127	13
146	**HAND TO MOUTH** GENERAL PUBLIC (I.R.S. 5782) MCA		138	18
147	**THE RAINMAKERS** 8.98 (Mercury 830 214-1M-1)POL		130	23
148	**CLASSICS LIVE** 8.98 AEROSMITH GREATEST HITS (Columbia PC 36865)CBS		149	4
149	**STANDING ON A BEACH** 8.98 THE CURE (Elektra 60477-1)WEA		148	39
150	**LEATHER JACKETS** 9.98 ELTON JOHN (Geffen GHS 24114)WEA		134	10
151	**BLOOD AND CHOCOLATE** ELVIS COSTELLO AND THE ATTRACTIONS (Columbia 40518) CBS		139	20
152	**CROWDED HOUSE** 8.98 (Capitol ST-12485)		173	2
153	**SCARECROW** ■ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 86-1) POL		144	76
154	**THREE HEARTS IN THE HAPPY ENDING MACHINE** DARYL HALL (RCA AJL1-7197)RCA		145	26
155	**WHILE THE CITY SLEEPS...** 8.98 GEORGE BENSON (Warner Bros. 25475-1)WEA		146	23
156	**THE SPORT OF KINGS** 8.98 TRIUMPH (MCA-5786)MCA		151	24
157	**PRESS TO PLAY** 9.98 PAUL McCARTNEY (Capitol PIAS-12475)CAP		136	24
158	**OH, MY GOD!** DOUG E. FRESH & THE GET FRESH CREW (Reality 2-9649)IND		152	9
159	**KLYMAXX** 8.98 (MCA 5832) MCA		147	11
160	**TO BE CONTINUED . . .** 8.98 THE TEMPTATIONS (Gordy/Motown 6207GL) MCA		164	30
161	**PLAY DEEP** ■ THE OUTFIELD (Columbia BFC 40027) CBS		157	71
162	**QRIII** 8.98 QUIET RIOT (Pasha OZ 40321)CBS		161	29
163	**HEART** ■ 8.98 (Capitol ST-12410) CAP		159	85
164	**UNITED** 8.98 COMMODORES (Polydor 831 194-1)POL		167	10
165	**GUITARS, CADILLACS, ETC., ETC. 8.98** DWIGHT YOAKAM (Reprise/Warner Bros. 15372-1) WEA		162	49
166	**TUTU** 8.98 MILES DAVIS (Warner Bros. 25490) WEA		160	19
167	**BORN IN THE U.S.A** ■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS		165	139
168	**MUTUAL ATTRACTION** 8.98 SYLVESTER (Warner Bros. 25527-1)WEA		DEBUT	
169	**TUFF ENUFF** □ THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS		163	51
170	**LIVING ALL ALONE** 8.98 PHYLLIS HYMAN (Manhattan ST 53029) CAP		170	19
171	**LIVE** 8.98 HANK WILLIAMS , Jr. (Warner Bros. 25538-1)WEA		DEBUT	
172	**CONSTRICTOR** 8.98 ALICE COOPER (MCA 5761) MCA		166	20
173	**REAL LOVE** 8.98 ASHFORD & SIMPSON (Capitol ST-12469)CAP		169	24
174	**WINNER IN YOU** 8.98 PATTI LaBELLE (MCA 5737) MCA		172	41
175	**L IS FOR LOVER** 9.98 AL JARREAU (Warner Bros. 25477-1)WEA		175	21
176	**LISA LISA AND CULT JAM WITH FULL FORCE** □ (Columbia BFC 40135)CBS		171	22
177	**JAZZ FROM HELL** 8.98 FRANK ZAPPA (Barking Pumpkin ST 74205)CAP		168	9
178	**EMERSON, LAKE & POWELL** 8.98 (Polydor 827 297-1) POL		176	38
179	**THE MONKEES** 8.98 (Rhino RNLP 70140)		177	20
180	**DOUBLE VISION** □ 8.98 BOB JAMES/DAVID SANBORN (Warner Bros. 25393-1) WEA		184	38
181	**BROTHERS IN ARMS** 8.98 DIRE STRAITS (Warner Bros. 25264) WEA		174	91
182	**DEEP END LIVE** 9.98 PETE TOWNSHEND (Atco/Atlantic 7-90553) WEA		178	17
183	**PLEASE** 8.98 PET SHOP BOYS (EMI/America PW 17193) CAP		180	46
184	**KINGDOM BLOW** 8.98 KURTIS BLOW (Mercury 830 215-1) POL		185	16
185	**GOOD MUSIC** JOAN JETT AND THE BLACKHEARTS (Blackheart BFZ 40544)CBS		183	14
186	**MORE OF THE MONKEES** 8.98 (Rhino RNLP 70142)		179	20
187	**PICTURE BOOK** 8.98 SIMPLY RED (Elektra 60452-1) WEA		181	48
188	**U-TURN** ISAAC HAYES (Columbia FC 40316)CBS		182	13
189	**LITTLE CREATURES** 8.98 TALKING HEADS (Sire 25305-1) WEA		187	89
190	**OBSESSION** 9.98 BOB JAMES (Warner Bros. 25495-1)WEA		195	13
191	**THE OTHER SIDE OF LIFE** □ 8.98 THE MOODY BLUES (Polydor 829-179-1) POL		186	42
192	**ROUND MIDNIGHT** VARIOUS ARTISTS (Columbia SC 40464)CBS		190	13
193	**POOLSIDE** 8.98 NU SHOOZ (Atlantic 81647-1) WEA		188	39
194	**LANDING ON WATER** 8.98 NEIL YOUNG (Geffen GHS 24109)WEA		189	29
195	**ENOUGH IS ENOUGH** 9.98 BILLY SQUIER (Capitol PJ 12483) CAP		191	19
196	**TURBO** □ JUDAS PRIEST (Columbia OC 40158) CBS		193	46
197	**TAKE ME ALL THE WAY** 8.98 STACY LATTISAW (Motown 6212ML) MCA		192	17
198	**CURIOSITY** 8.98 REGINA (Atlantic 81671)WEA		194	23
199	**LIVERPOOL** 8.98 FRANKIE GOES TO HOLLYWOOD (Island/Atlantic ILD 90546)WEA		196	11
200	**FAME AND FORTUNE** 8.98 BAD COMPANY (Atlantic 81684-1) WEA		197	19

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

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CONNECTING WITH SUCCESS—Columbia Pictures Music Group executives recently joined Atlantic recording artist Stacey Q in celebration of the singer's most recent single, "We Connect." Pictured (l-r) are: Keith Zajic, CPMG vice president, music business affairs; Bones Howe, CPMG vice president music (features); Lonnie Still, professional manager; Jon St. James, Q's manager; Willie Wilcox, CPMG staff songwriter, writer of "We Connect"; Q; and Bill Green, CPMG director, music publishing.

CONSOLE CLUSTER—Geffen recording act Little America took a break from recording their debut LP for the label to gather around the console at Devonshire Sound in L.A. with their producer, engineer and manager. Pictured (l-r) are: the band's Andy Logan, Custer, Mike Magrisi and John Hussey; manager Julie Shy; and (seated) engineer Richard Bosworth and producer John Punter.

EGYPTIANS—BMI's West Coast office went "Egyptian" recently in honor of Liam Sternberg, who penned the recent Bangles single, "Walk Like An Egytian." Pictured at the celebration (l-r) are: Sternberg; Bangle Vicki Peterson; BMI executive, writer/publisher relations Allan McDougall; Bangle Michael Steele and BMI vice president, Ron Anton.

SIEGEL AT THE BLUE NOTE—Atlantic recording artist Janis Siegel of the Manhattan Transfer recently completed a week-long engagement at New York's legendary Blue Note jazz club, where she performed selections from her forthcoming second solo LP. Pictured backstage after one of the shows are (l-r): Atlantic vice president/general manager Dave Glew; Siegel; and WEA International chairman Nesuhi Ertegun.

HIGH SCHOOL PRESS CORPS—I.R.S. recording act the Three O'Clock recently parti ed in the first of the label's continuing series of high school press conferences, at which a mult of regional high school newspaper reporters and editors turned out from varying corne Southern California. Pictured in L.A. facing the high school press battalion are (l-r): Cary L (standing, with beard), I.R.S. national director of publicity; and band members Steven Alten Danny Benair, Mike Mariano and Michael Quercio.

EVERY PICTURE TELLS A STORY—The Georgia Satellites played MTV's New Year's Ball and are seen here clinking glasses with friends and cohorts. Pictured (l-r) Joey Ramo Satellites bassist Rick Price, E/A's Lisa Levine; Satellite guitarist/vocalist Dan Baird; Elektra coast vp of A&R Howard Thompson; Satellite Rick Richards. Front row (l-r): Satellite Ma Magellan; Elektra A&R exec Kevin Patrick; WPXI's Candi Clarke; WCMF's Roger McCall; Mc Melnick, Ramones tour manager.

NEW AGE FOR CBS—CBS Records will manufacture and distribute recordings by Glob Pacific, a Sonoma, CA-based 'New Age' label, in the United States. Artists include Paul Hor David Friesen, and Steve Kindler. Pictured (l-r, standing): Tom McGuiness, vp-marketing brand distribution, CBS Records; Greg DiGiovine, vp-Global Pacific; Jon Birge, dir.-sales P/D, CB Records; Gregg Westmoreland, vp-gen'l mgr, mkt'g and promo, Global Pacific. (Sitting, l-r): Jol Kotecki, vp-mkt'g/bus. devel., CBS Records; Howard Morris, Sr. vp, CEO, Global Pacific; Pa Smith, Sr. vp & gen'l mgr., mkt'g, CBS Records; Howard Sapper, pres. CEO, Global Pacific.

CASH BOX™

Salute To The Country Radio Seminar

CASH BOX

COUNTRY PROGRAMMERS' CHOICE AWARDS

Male Vocalist of the Year

GEORGE STRAIT (MCA)

Randy Travis (Warner Bros.)

Dan Seals (EMI America)

Female Vocalist Of The Year

REBA McENTIRE (MCA)

Tanya Tucker (Capitol)

Marie Osmond (Capitol/Curb)

Duo Of The Year

THE JUDDS (RCA/Cur

The Bellamy Brothers (MC Curb)

Sweethearts of the Rode (Columbia)

Group Of The Year

ALABAMA (RCA)

Restless Heart (RCA)

The Statler Brothers (Mercury/Polygram)

Most Promising Female Vocalist

HOLLY DUNN (MTM)

Judy Rodman (MTM)

Most Promising Group

RESTLESS HEART (RCA)

S*K*O (MTM)

Most Promising Duo

SWEETHEARTS OF THE RODEO (Columbia)

The O'Kanes (Columbia)

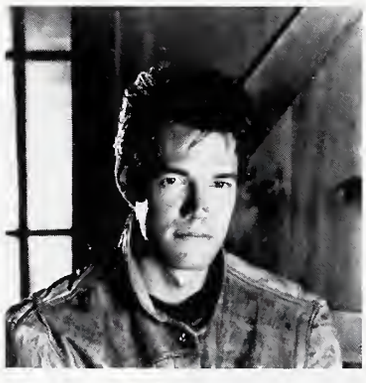
Most Promising Male Vocalist

RANDY TRAVIS

(Warner Bros.)

Dwight Yoakam

(Warner Bros./Reprise)



Single Of The Year

"ON THE OTHER HAND" Randy Travis (Warner Bros.)

"1982" Randy Travis (Warner Bros.)

"Bop" Dan Seals (EMI America)

Album Of The Year

"STORMS OF LIFE" RANDY TRAVIS (Warner Bros.)

"Rockin' With The Rhythm" The Judds (RCA)

"Guitars, Cadillacs, Etc., Etc" Dwight Yoakam (Warner Bros.)

Label Of The Year (Major)

MCA

RCA

Warner Brothers

MCA RECORDS

Label Of The Year (Indie)

STEP ONE

Evergreen

Door Knob

STEP ONE RECORDS

ascap

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American Society of Composers, Authors & Publishers

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WMML	P.O.BOX 2567	MOBILE, AL 36652	205-438-4514	JOE DAVIS

eporting Stations (continued from page 30)

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Z-FM	P.O.BOX 11594	AUGUSTA, GA 30907	404-860-0943	DAVE HENSLEY
S	P.O. BOX 5260	MUSKEGON, MI 49445	616-744-1671	CHRIS ROBERTS
N-FM	P.O.BOX 1590	KALAMAZOO, MI 49036	517-279-9767	DENNY BICE
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-FM	WATSON VILLAGE	ANDERSON, SC 29624	803-224-9749	DANN SCOTT
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G	609A PALMER AVE.	CORINTH, NY 12822	518-654-9058	STAN EDWARDS
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Q	RT. 1, BOX 178AA	DUNLAP, TN 37327	615-949-4114	RUTH TITTSWORTH
S	580 W. CLARK ROAD	YPSILANTI, MI 48197	313-484-1480	CLYDE BEAVER
N	P.O.BOX 761	ST.PETERSBURG, FL 33731	813-576-6090	KEVIN MURPHY
N	P.O. BOX 786	BELLE GLADE, FL 33430	305-996-2063	SIMON TRAIN
I-FM	P.O.BOX 1486	TERRE HAUTE, IN 47808	812-232-9481	BARRY KENT
R	3314 CUTSHAW AVENUE	RICHMOND, VA 23230	804-355-3217	MIKE ALLEN
N-FM	875 NO.MICHIGAN #1310	CHICAGO, IL 60611	312-649-0099	SAM WEAVER
M	P.O.BOX 1827	ALTOONA, PA 16603	814-944-9456	DARRELL RAY
R	P.O. BOX 349	RICHWOOD, WV 26261	304-846-2514	DENNIS JACKSON
M-FM	P.O. BOX 4408	MADISON, WI 53711	608-271-6611	JAY ALLAN
K-FM	P.O. BOX 638	ELBERTON, GA 30635	404-283-1400	DAVE DAVIS
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They Came To See The Elephant

Laying out the agenda plans for the 1974 Country Radio Seminar are (back row, l-r): Ci Monk, Ric Libby, Johnathan Fricke, Tom McEntee; (front row, l-r) Dave Donahue, Bill And (keynote speaker), Tom Allen and Mac Allen.

By Valerie Hansen

An interesting phenomenon occurred when some of the early builders of the Country Radio Seminar, the members of the 1974 agenda committee, were asked to describe the purpose and structure of what they had put together. Rather than delivering the expected, interwoven patterns of "common goal" and "pre-arranged direction," the separate discussions were instead a bit like the tale of the blind men and the elephant (where each perceived the animal as a different object, depending on whether he was touchng the leg, trunk, ear, etc.). Certainly, many viewpoints aligned with others among the seven men interviewed, but there were others that ran almost perpendicular and a few thrown in at odd angles so that the total picture looked more like Pick-Up-Sticks than a completed jigsaw puzzle.

Such a variety of conceptions (perceptions?) could have many basic reasons—a radio man might see it differently than one in the record industry, a founder differently than those whose first involvement came in the third or fourth year. They could also be the result of looking back through the window of time from today's Seminar to its beginnings, some 17 years ago.

However, though they differed in some areas, four points stand out on which all seven men agreed and brought to the fore:

First, the Country Radio Seminar was begun with an eye to education. It was *not* to be a party (many negative comparisons were made here to that aspect of other conventions in the business), but rather a schooling for serious country radio broadcasters.

Secondly, all seven equated the success of a Seminar to the information—useable information—that could be taken back and applied directly to some aspect of country radio. A recurring statement ran something like, "If a person got *one* good idea to take home, it was worth it."

Third, all spoke of the change in country radio—although the only real agreement was that there *was* one, the form and reasons behind the change fell into about three different camps.

The fourth point of agreement was pride—pride in their involvement with the beginnings of the Country Radio Seminar.

Other statements concerning goal or direction of the Seminar and of the country radio industry converged and diverged throughout the following conversations. (The interview with Tom McEntee, one of the seven men, is covered in a separate article rather than being included here since it gives an in-depth look at the very first moments of birth of the event.)

Charlie Monk's Soap Box

At the time of the first seminar in 1970, Charlie Monk, who now owns Charlie Monk Music, was in radio. He was one of the original seminar organizers, along with Tom McEntee, Biff Collie, Dave Olson, Barbara Starling, Jerry Seabolt and Ralph Paul, among others.

"DJ week [the CMA convention in October] was something I looked forward to every year—but only to meet the artists," Monk recalls. "We didn't discuss radio. I saw the Seminar as doing something for *radio*.

"The first year was basically a real experiment. Tom [McEntee] did most of the work. His organization funded it and they lost their fannies.

"One thing that we were staunch about from the beginning was that this would not be a party time. That was the key central point. We would make this an academic seminar."

Charlie Monk

They encouraged interaction between record companies and seminar attendees, Monk explained, but only from that academic standpoint. The radio people weren't there to be wined and dined.

"We had very stringent rules. We would go to the bars and tell the record people to leave [the seminar attendees] alone, and we had 90-95% attendance at the meetings."

After the financial failure of the first year, the idea had been put on a shelf. But one day two professors from the MTSU business school, who were putting on seminars, came into Charlie's office at ASCAP to talk about doing a seminar for the music business.

"It dawned on me that the seminar was still a good idea, so I got them together with Tom. He explained it, and they thought it was a good idea for the industry, too." It also seemed a natural marriage, since the word "academic" kept popping up on the seminar horizon and two business school professors who had expertise in that area had arrived on their doorstep.

"We made a deal with them to put this on and the music business would fund the various aspects. The professors would get the profits, if any, from the seminar.

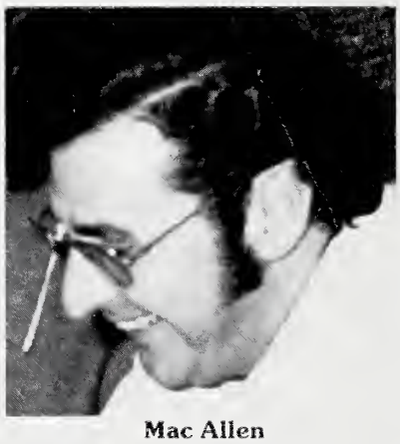
"We still had a committee, but they coordinated us and helped structure the seminar from an academic standpoint. They stayed in the background; we still ran it.

"Ultimately, one of the professors moved away and Dr. Jerry Prock took it over. When it became a viable thing, some people were concerned that the industry was supporting the seminar and someone else was enjoying the profits from it. So the original group got together, formed a charter board and purchased the rights from the professors. We chartered it as a non-profit, educational seminar, which it still is today."

Monk has always taken his soapbox in defense of the little guy—the guy from Ardmore, Tenn. Even now he watches over the Board, according to fellow board member Mac Allen, to see that the seminar is geared as much to the small market stations as to the large. "I always wanted to make sure we didn't forget the guy in a 1000-watt station in a 5,000-market town. Let's not make it *just* for Chicago, just for L.A. We kept it in those days for the little guy who could come up here and spend his hundred dollars go back with a $10,000 idea."

Monk is proud of his association with Seminar, pointing out that he and Jean mat are the only two who have bee volved with its organization every year s its inception, and he also believes it has a far-reaching affect. "I was in country r when it was absurb. There was nothing bane or cosmopolitan about it. It was ai at a very small segment of society. At beginning of the Seminar it was pretty m that way. We've seen now every cosmo tan market in America have [country] tions with dominant periods. I think it direct result of the Seminar."

Mac Allen's Labor of Love



Mac Allen

"I came to Nashville in 1969 to program WKDA," Mac clarifies. "The AM went country four or five months after I got here, which was probably right after the first Seminar had taken place. They approached me, looking for a programmer to get involved and help lay out the agenda. What we set out to do was to see if we couldn't set up a forum to share information the way we had in the Top 40 background that I had come from. Three or four of us—Dave Olson, Biff Collie and I—used to sit around my kitchen table and put the agenda together.

"It was always pretty small, but there was always a feeling of success, I think because of the way it had been approached from its inception by the founders."

Mac was also sensing some change country radio during that time in the e '70s. "I think...there was strong feelin country that country radio was abou happen. WIRE in Indianapolis was the country station, to the best of my kn edge, that all of a sudden became Numb in a major market. That sort of gave ev body this light, a hope that 'This can re be done.' It struck me and several o folks at that time that, with what cou radio had sustained and done so well, could be formatted in such a way tha could be more acceptable to a non-cou listener's ear, the music had every chanc becoming more broad-based.

"That's what we sort of set out to d Mac said, returning to the agenda comm tee, "to bring in people to share the succ es that they had. There still weren't a lo country stations that were considered t Number 1 in a market, overall, totally. there were people who were starting to Number 1 in specific areas of demogra ics. That was the beginnings of it.

"And all of that, I think, basically ca out of the sharing of people who came the Seminar and, because of the at sphere that had been set down, were quite so frightened to sit across the ta from somebody from a different market a tell 'em what they did that worked in th market. And the fear in radio in th days—not so much today, I don't think was that you would sit down with someb

(continued on page

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 (continued from page 32)

share your secrets and tomorrow he would be at your competitor across town.

"I think as the business has become a lot more professional in recent years that's gone away to a great degree. People have come to realize that probably whatever it is that they're doing today will be outdated in six months anyway. But in those days there was this big fear factor."

Thus, Allen saw the structure of the Seminar bridging barriers and fomenting the exchange of ideas over the next few years, the years leading up to the Urban Cowboy era.

"I've always felt that the Seminar had a great deal to do with the success of country music at that time. It certainly would not be logical for me to say 'they did Urban Cowboy based on the fact that...' But in truth I was in Houston at KIKK, and it was the predominant Number 1 station [in the market]. So it was no mistake that they came to Houston to do that.

"All this — the Indianapolis deal, and Houston deal, WPLO in Atlanta had become number one, WBAP in Dallas was successful — I think to this day that the things that were happening at the beginning of the Seminar, with people coming in and sharing ideas and information and format exchange and promotional ideas and then going home and trying it [aided in] country radio as a whole starting to reach its level — whether you care to say that Urban Cowboy was a catalyst of that era or whether you say it was a reflection of what was going on in country radio at that time."

Returning to the Seminar as it is today, Allen continues, "The things that I hear, unsolicited, about the Seminar from people...are very fulfilling, to say the least. To hear somebody say, as I did recently, 'Gee, there's something that happens at that Seminar that doesn't happen anywhere else. People come to do business.' "

There have been many changes in the Seminar over the years that Allen has been involved with it. It has gone through a growth period much as the radio industry itself has. "We certainly discuss often, and argue sometimes, about where the Seminar is and where it should go.

"What's happened, I think, is that something that's been a labor of love for many people, and certainly a pilgrimage of love for many, many people who have come back year after year to be with their friends and share the experience, tends to really not need as formalized a plan to succeed, as long as that which makes it happen is kept reasonably pure."

Jonathan Fricke: Country Radio Evolution

Jonathan Fricke

Jonathan Fricke was one of the first wave of broadcasters to be invited by the original planning committee to become involved in setting up the agenda for the Seminar, and he kept his hand in for about eight years after that. During that time, he watched the Seminar grow with mixed emotions.

"It kept getting bigger, which was great, but it had its minuses, too. I think it lost the personal touch and intimacy that happens with a smaller group. And there was a 'me too' effect. A lot more people joined w they saw it was going to make it. Tom, J and Barbara were really sweating it in beginning. But at the same time, by expa ing it brought more people in and served industry better.

"I think it's more of just a radio semi It says 'country' radio still, but I thin focuses generally on radio, and anybod any form — country, rock, or anythin would benefit from going to the Semi which is good because we're all in the bro casting business, no matter what kind of sic we play."

Through these same years of growth the Seminar, Fricke has also watched progression of country radio itself. "The no question about the fact that, from time the Seminar began until now, cour radio has definitely changed, definitely p gressed. It used to be if you couldn't p anything else you played country, and n it's a very viable format."

However, although he feels the ea days of the Seminar played a part, he vie this progression as more of a natural evo tionary process. "And I think a lot of evolution of country music goes to the cord company, too. They've done a p nomenal job of marketing."

Dave Donahue: The Key Is Involvement

Dave Donahue

"At the first Seminar that I can recall, there were more speakers than attendees," Donahue begins. "The second year, I was asked if I would observe and if I had any suggestions when I got back to the radio station — I was working at WITL in Lansing and was program director of Midwest Family Stations — jot them down and send them [to the committee]. I've never been one to do anything simple. Twelve pages later..."

That was how Dave Donahue came to be the agenda chairman for the 1974 Seminar, the year under the microscope for this article. He was called back, told that his ideas were valid and was invited to become involved, especially since his main suggestion concerned a need for more input by radio — for which he was suited.

"We [those on the agenda committee] came into town and closeted ourselves in a smoky little room in the Holiday Inn-West End for 12 solid hours without leaving the room, sitting on the floor and the bed and everything else," Donahue recalls. He approached Bill Anderson (front center in the picture) to be the keynote speaker that year, knowing his rapport with radio and his speaking ability.

Reminiscing about those early days of the agenda committee and the growth the Seminar has seen over the years, including the inception of the board of directors, Donahue says, "We didn't have any guidance at that time, it was sort of [a program of] make the mistakes as you go along. But, in those first years, we kept an eye out for sharp people [to pull into the organization] — people who were hungry, who asked a lot of questions. To this day, we still watch for those kinds of people. The new blood. The people that really want to be a part of this thing and learn.

Moving from 1974 to 1987, Donahue says, "I love the mechanics of the Seminar, and love to stay involved with it just to see the growth. In the beginning, we never, *ever* thought we'd see 18 seminars."

As far as his concerns for today's Seminar, Donahue continues "As long as people still realize they're coming into town to exchange information about broacasting and to better their relationships with the music community, everything is going to work fine. But they've got to be *very* careful that they don't turn it into too many parties."

Dave concluded with a reminder to the attendees, "I would just caution all the broadcasters coming in: you're here to learn something. You're not here to be hyped. And that was the *original* intention with McEntee. He said let's get 'em in here without hyping them."

Ric Libby: Competition Changed Seminar

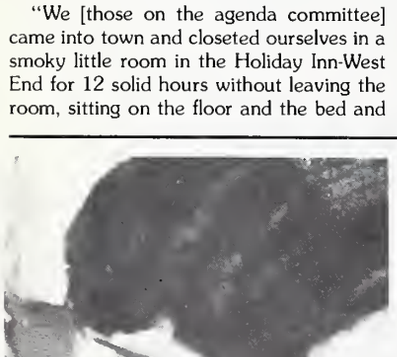
Ric Libby

Ric Libby was experimenting with programming at KENR in Houston in 1972 when he was brought into the Seminar picture. "We were extremely successful. In 1974 we were the first country radio station in the U.S.," Libby says, "to become number one, 12+, in a major market."

In Libby's estimation, the "rap rooms" were one of the most informative aspects of the early Seminars. "It was kind of an after-hours thing where we had people just sit in rooms and talk. We seemed to get as much or more accomplished there than in the formal presentation of the Seminar, back then." He credits this sharing to the inf mality of the rap room setting, "Peo would ask completely off the wall questic there that they wouldn't ask in a formal s sion. So it opened up some *really* interesti conversations. We exchanged an awful of information.

"Of course maybe things weren't as co petitive then as they are now. I tell y what, when we were involved in that thi back in '72, '73-4-5-6, people would *read* share information. If you did something th worked, you couldn't *wait* to share it wi everybody else in your industry. Because would give them a chance to strength country music. And now it doesn't seem be quite the sharing deal. It's more a 'Hey did this, pat me on the back' kind of situation."

This change, Libby feels, came about country radio became more successful a became more competitive — when there g to be two or three country stations comp ing in the same market. "Especially duri the Urban Cowboy thing when you had many stations going country," Libby conti ues. "Then you couldn't start talking abo the things you did that were successful b cause your competitor was sitting there ta ing notes! It made it exteremely difficult."



Tom Allen

Tom Allen: From a Programmer Perspective

"I got involved when I was operations manager at WIL in St. Louis," Tom Allen relates. Looking back to the early goals of the Seminar, Allen mentioned the business atmosphere, of course, but beyond that he also remembers other focal points during the years he took part.

"One of the first goals that I recall was better record company-radio station relations. Another goal was to create an opportunity for programmers to exchange information with regard to music selection and promotions. But the overall goal at that time was to make country radio far more competitive in the marketplace all across the nation.

"Country radio has become far more sophisticated down through the years, and that overall goal was enhanced every subsequent year the Seminar was held. I *always* came away from the Seminar with a good feeling that I had learned something that maybe I hadn't learned before."

The only criticism Allen has about the early Seminars was that they "sometimes had a tendency to get bogged down in redundant issues. I can remember endless discussions each year about whether a particular record was pop or country.

"But there's always been a comraderie in country music," Allen continues on a positive note, "particularly the deejays, and of cour the artists. That kinda carries over to count programmers too. I think that down throug the years — that may have changed now b cause it's much more competitive — but dov through the years all of us were anxious share ideas. It was a feeling of 'we're all in th together.' Each [programmer] was responsib for a station. The goal for all of us who we into those early Seminars was to make cou try radio more competitive in our market, ar in so doing bring country music and counti radio, over a period of years, into a mas appeal-type format. Which of course it is nov

"I suspect over the years the Seminar ha had a very positive affect on country radi in general because, again, anybody who wa interested in making their station more com petitive attended — and left with some fres ideas."

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Country Radio Seminar

Planning the Seminar in the early '70s was a challenge undertaken by a core group including (l-r) Jerry Seabolt, Tom McEntee, Barbara Starling, Charlie Monk, Biff Collie.

Spinning The Yarns

by Tom McEntee (and Friends)

Despite the historical significance of the first Country Radio Seminar (nee Country Music Survey Radio Seminar), its actuality was a slapdash affair, at best. Like many "firsts" before it and since, it was assembled and operated by a group of people whose only experience was accumulated in a sort of on-the-job-training program.

More things went wrong than right, from the planning standpoint (if one could call it "planning"), and more things broke down than actually worked. Most of the shots were fired from the hip and almost all its guidance systems were manufactured by Seat-Of-The-Pants, Ltd. Aerodynamically, its soundness was beyond debate—if it were a bumble bee, it never would have gotten off the ground

It was a venture to be undertaken only by innocents, and only the most idealistic of innocents at that. Nonetheless, out of that Marx Brothers scenario, and the next few to follow, something marvelous unfolded. At least, according to those who participated in those early, helter-skelter days.

Whatever that something was, it has become part of the fabric of a sort of perpetual tapestry, still unfolding, with its own folklore continually being woven into its woof and warp.

It's only fitting, perhaps, that before the official Seminar chronicles have one day gone to press, a few of its earliest supporters have an opportunity to offer on-the-spot narratives concerning their first impressions as well as their own involvement in The Seminar.

JACK CRESSE

Vice President/General Manager, KVOO-Tulsa, OK (Ret'd)

"I was really impressed with my first trip to the Seminar, which was the first year we were out at the Airport Hilton. I said at the time that the only problem with it was the fact that they were concentrating on music directors and program directors and there wasn't any concentration on general managers. And that if a general manager did not know what was going on, did not have a good rapport—a rapport like [Billy] Parker and I have—then he's missing a bet, because there are so many things the g.m. needs to know that could help the p.d.

(continued on page 44)

Warping The Pattern

by Valerie Hansen

The very first seminar for country radio actually took place in a hospitality suite during the CMA convention the October before the first "official" Seminar—and Tom McEntee slept through it.

"I had left Cash Box in 1969," McEntee explains, "to come down [to Nashville] to start the Country Music Survey," a tip sheet which he partnered with Bobby Poe (owner of Pop Music Survey in Washington D.C.) and which was patterned after the D.C. sheet. Tom was to edit the Nashville publication and would share in any profits derived from it.

"During that first year of the tip sheet, I'd gotten to know a lot of radio people, talking to them weekly; and I'd made friends among the record promotion people and record executives. And many's the time we had coffeeshop conversations about other seminars or other events that didn't encompass enough country music. And the bitches and gripes—and personal success stories—that people had were worth sharing, but they had no platform." The other seminars or conventions available were either more party-oriented than businesslike or they only reserved a small corner for country music.

"There was also the fraternal idea of 'hey, we don't see you [radio] guys out there enough and you don't see each other enough.' They knew each other, but they were all situated, geographically, islands. So we thought it would be nice to have a place to bring them all together," Tom explains.

During the DJ convention in October of 1969, Mercury promotion chief Rory Bourke, offered the use of the label's hospitality suite to Tom, for the purpose of gathering his tipsheet reporting stations—many of whom he had never met—for a "coffee clatch."

"It was going to be in the morning hours from nine till noon and then Mercury would be opening up the room for the normal hospitality suite functions," McEntee adds.

"Well, you might say that was the informal beginning of the Seminar because it had at least the fraternal element: meeting, greeting, handshaking. Unfortunately," he admits ruefully, "I overslept that morning and by the time I showed up it was probably about 11:30 and most of the people had left." Thus the first threads of the "Seminar" were spun while the man who would eventually be credited with much of its overall pattern was woolgathering.

At any rate, McEntee continues, "Rory was constantly encouraging me to go ah and host a seminar. There were a lo supporters of the idea, and I finally deci to get off the stick and do it. I didn't ha name for it at that time, so we finally ca it the Country Music Survey Radio Semi That was the first year. The tip sheet th was operating was the sponsoring agen

"One of the really supportive peopl that time was Charlie Monk, who imm ately jumped right in. I barely got out word that I was going to do it and Cha was right there, as was Dave Olson. eventually called a number of other peo Biff Collie, Barbara Starling, Jerry Seab Ralph Paul. They became the 'core'— people who were at every meeting, nig weekends, and who were doing the de stuff and most of the followthrough. Oth were pretty involved too—Johnny 'K', Davis, Wally Cochran, Gail Hill, Judy H ris. And Jean Stromat, who sat at the re tration desk *every* year from the very f one.

"Charlie Monk became the head scrou er," McEntee reminisces. "And so much what we did had to be scrounged beca we had no money. The tipsheet had v little, it was barely operating. It was a lo fun in that respect— that we didn't h lots of money.

"Everything was totally voluntary. Eve body who was part of this thing, who w doing it, giving up their blood, sweat a tears were doing it on a voluntary basi guess that's why certain names get m tioned over and over again, because th didn't give just a few minutes of th time— the Dave Donahues, Rick Libb Jonathan Frickes, Mac Allens, Bob Mit ells—it was long hours into the night. Th people deserve all the applause they get

"After the first year, there were no pl for a second year," Tom says. "It lost m ey and the tipsheet was actually going do even while the first Seminar was tak place, so there was no sponsoring age Besides, we were all completely drained felt like I needed ten years off."

But the tapestry refused to unravel. T first glimpse of the fact that they had beg a piece of work that was unique and pow ful of itself ocurred through the year wh people kept referring to the Seminar, ask when the next one was going to take pla which rather puzzled McEntee because, his mind, the loom was the tipsheet—an was gone.

"I never dreamed that the Seminar w gonna outlive the tipsheet," Tom says. A

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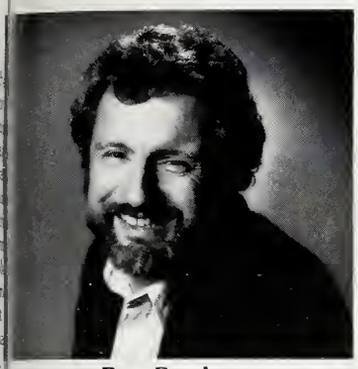
A Perpetual Tapestry



Rory Bourke

structure of the core group of organizers as unique as their creation. "The group had a name, the Country Radio Seminar, but the only thing the group would do put on this one event and then they ld disband. And during the year they e all very competitive people—their panies were competing for record sales this and that. But [at that one specific e of the year], we threw politics aside. all agreed not to disagree. We through banners aside, left our company logos at door. That was a totally unusual argement. No other seminar that I know of ut together like that—people who just together and voluntarily do this."

nd to a large degree, that pattern is still en into the Seminar tapestry. Frank l, who puts in an incredible number of rs, and one assistant are the only people are paid (a very recent addition to the ern).

Original Designs

om touched on a few of the other es within the Seminar and how the original threads fit into the design.

Concerning the basic concept, he says, e Seminar was created to provide a platn and a meeting place for country musicented individuals, mostly radio and ord companies. It was a place for them to et and greet and a place for them to re their educational thoughts, what they done and what they had achieved, to things off their chests. They didn't have ace to do that that was totally country sic-oriented.

He also spoke of the beginnings of the p room" and the New Faces Show: "The Room started at the Airport Hilton in mid-70s after the Friday night show and as more or less a spontaneous event. ere were some people in the bar, some in lobby, talking, still energized. Dave Done ran around and rounded them all up brought them to the area where the e for the show had been set up. Maybe or 60 people were there at that first rap m (more than we had at the very first inar). And they just wanted to keep talkabout the subject matter, about radio or ut the business in general. Since it was so ntaneous it was very exciting, just bese of the amount of people who wanted ontinue. People were sitting on the floor around the room. Some people would e, others come in and it went on until ut two or three in the morning. After t we tried to plan the rap rooms, and I 't feel they were ever quite the same, that they weren't good or effective, but y could never have the same spontaneity hat original one.

"The New Faces Show, which is now one he hallmarks of the Seminar, was totally accidental situation, if anything is accital. The first year we decided that all ferences or seminars always had to end h a banquet and show. We were calling

(continued on page 38)

The Future Looms

(Great Empire Broadcasting President Mike Oatman has been a longtime participant, attendee and friend of the Country Radio Seminar. After many years of being part of the Seminar "family," Oatman was elected president of the 1986 presentation of the event and was re-elected for 1987. Here, he offers his views, as well as a few comments regarding the thoughts of the directors of the Seminar as they chart its course for the future.)

Mike Oatman

"The Seminar board has undergone quite a bit of reorganization and, in the future, I see it becoming more than a one-event concept. In the past it's been a situation where once a year we get together and we have a little meeting and everyone talks and socializes and we go on.

"But we think, in order to perpetuate the good part of it—and we're talking concepts—that music people and trade people and radio people ought to talk to each other on a regular basis. We think that those concepts will be better served by *products* from this entity known as the Country Radio seminar. We hope to expand the available products of the, which is *itself*, in fact, a product. It's an event, one that disseminates information for the good of radio and for the good of the trade.

"But what we think is going to happen in the future is that we're going to see maybe some video and some audio product available, maybe some written material, maybe some reference material—for radio stations that are interested in the country music format. Maybe some more contact—perhaps in the form of regional meetings.

"None of these things have been firmly defined yet, but there is a commitment at board level to get into more products. In order for that to occur, there has to be more staff, and there is also a commitment to try to arrange an environment, over the next 4-5 years anyway, for Frank Mull to have available to him more help to do what needs to be done in this area.

"We think it's a shame that the Seminar today reaches only about 1/4 of the available country stations. There's a lot of stations out there that don't get to learn in this environment, and we'd like to expand that—by reaching out, as opposed to sitting here once a year saying 'come see *us*.'

"One of the things I think is gonna happen is that, as the business that we're all in gets more competitive, there's gonna be more of a need for what the Seminar does. More of a need for the music people to talk to the radio people and vice versa (*country* music, that is). And more of a need for them to understand each other and recognize each other's needs and recognize the fact that they are indelibly entwined. We can't do without *them* and they can't do without *us*, and we'd better start thinking about that.

"I think the consensus of the Board is that we are gonna be future-looking, but we're not gonna forget our roots. There are a lot of traditions that need to stay in the business. We hope to see some of the good things about the industry preserved—and do that without looking too far back, but, at the same time, not going so far ahead that we forget the fellow who brought us to the party, so to speak.

"For a guy who has been watching it for a long, long time, I'm excited about the feeling that it's pivoted. It's exciting. I feel good about it. It's growing from something that was a seed, planted years ago by the people who conceived it, and we should never, never, never forget to look at those original concepts: That it must be a learning environment. It's not a party, it's an experience of learning, and it has to be professional. And it has to be involving those elements that make up the country music industry—meaning the radio stations *and* the record industry."

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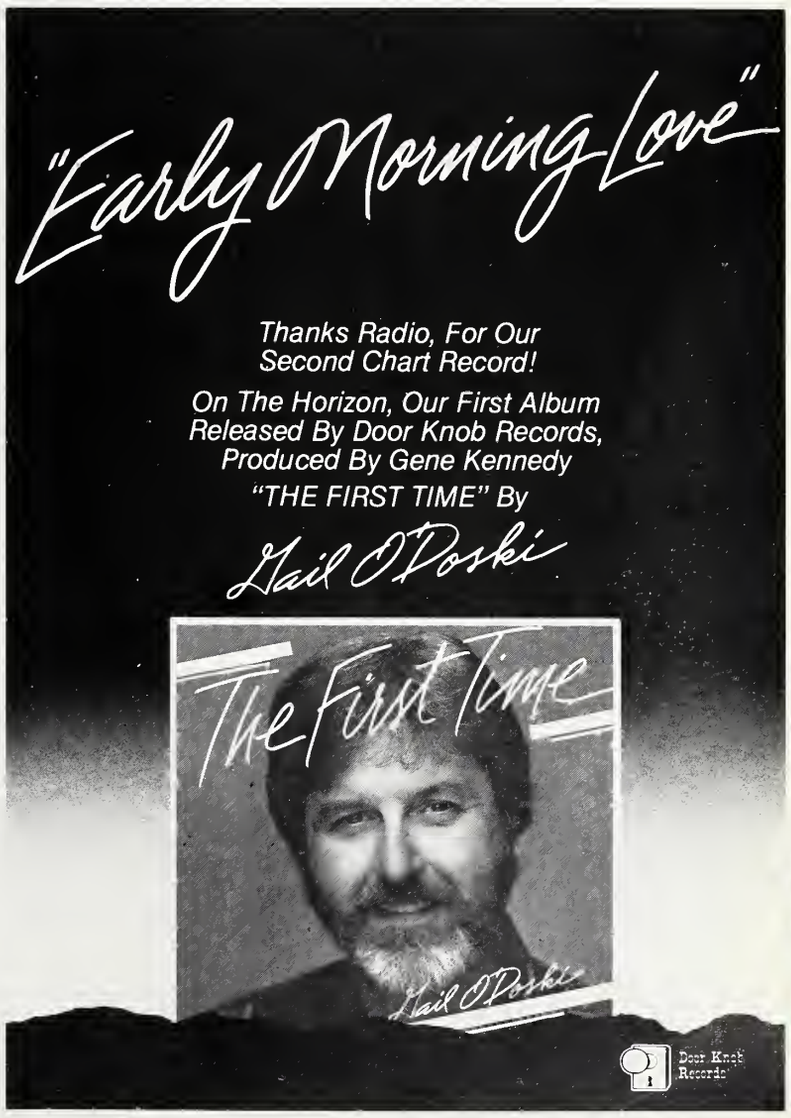

...and the labels, but it was just one more event to them, another bother—we only had 40 or so people attending. So the only artists we could get the labels to supply were ones that were very junior. We couldn't *get* name acts.

Then he pulled a few other threads out of the original pattern that have become so interwoven they've gotten lost amidst the overall design. "But it's kinda like you promote what you've got," McEntee says. "and that's how the slogans come about. You promote what's promotable. And a lot of times people get caught up in the promotion. They fail to remember sitting around the table creating the promotion! We forget we are the ones who designed and did all the wording. In other words, we take it in and tend to believe that this is gospel. Well you can do that if you want, but somebody creates that gospel."

Rory Bourke, Songwriter

Rory Bourke, who is now a songwriter with Welk Music, was one of the Seminar's first lobbyists. Looking back at the beginnings of the event, Bourke says that what he finds most impressive about the Seminar is its very conception, the very fact that it came into existence.

"This thing was put together by a handful or two of people in the Nashville music business for people in radio. A place for the sorting out of the problems that both ends of the business were aware of, but had never come together before to discuss.

"What was impressive in that was that some people thought enough about where they lived and where they worked to get together for the purpose of promoting smooth sailing. Then, as now, in Nashville, everybody cared about each other. They cared a lot.

"It wasn't just a case of people seeking self-aggrandizement. An organization isn't any good if it's just self-serving. There was a service being performed for the entire industry. People said 'let's identify the problems and do something about them.' And its continued growth shows that, obviously, it's been able to keep its vested interests together. And it's still going, still performing that service.

"In my estimation, if it hadn't worked, the songwriter's seminar, which was patterned after it, would not have worked, either, and would not have experienced the success *it* has had for the past 10 years.

"It's not something I'm prone to talking about on a day-to-day basis, but I'm proud to have been in on the ground floor of both these events."

Jerry Seabolt, Founder and Famed Storyteller

Jerry Seabolt is proud of his involvement in the creation of the first Country Radio Seminar, and more proud yet of the impact the event has on the industry today.

"We had actually taken a very small group of people and done something no one would admit could be done without a gigantic organization. We made a place for people who make their living in country radio to go where there's not a bunch of promotion people who are there for the express purpose of getting them drunk and disorderly—a place where they can learn a bit more about their business and become competitive (because at that point in time, country radio was not a competitive force in broadcasting)...The people involved in it at that time believed in it. The sincerity factor was indeed the most part of it. Otherwise it couldn't have gotten done.

"I remember Dave Olson and his second-hand Wollensak trying to record Tex Ritter's keynote address the first year. Now look at all the electronic sophistication we have. I guess that's basically why the whole Seminar came together the way it did—because of people with their used Wollensaks willing to jump in and do something...

"We were at a time back then when we all had to help or it wouldn't have gotten done in the first place...a strictly volunteer, strictly no concern as to who was gonna get the credit. Why was it very successful? Because it *is* very successful. I guess that's the proof of the pudding. Without the foundation that was laid by a bunch of selfless people, it would not have managed to grow as it has every year. Even during the economic problems that radio and the music business had during the late 70s, it still continued to grow because there was a *need* for it. And, as long as there's a need for it, it will continue to grow. The original foundation is strong enough that it has a good base to grow from...It was a lot of people run around in circles...All of those things: r ing from one room in a Sheraton H downtown to the largest convention h east of the Mississippi, Tex Ritter as opening keynoter, having Don Gibson surprise "finale" to the New Faces Sho

"I remember people who said 'I'm even gonna bother with that event' w two or three years later said, 'Can I get act on that show. It's the hottest gig in to !'...going from that first tiny banquet (wl was a money-loser) to a show recorded fi the Opryland ballroom...

"I can always say that I was there and a part in it and that's gonna be importan me for the rest of my life. If ever any who doesn't know who I am can look i rating book and his station's got a coupl extra points in there, I had a little tiny pi in it..."

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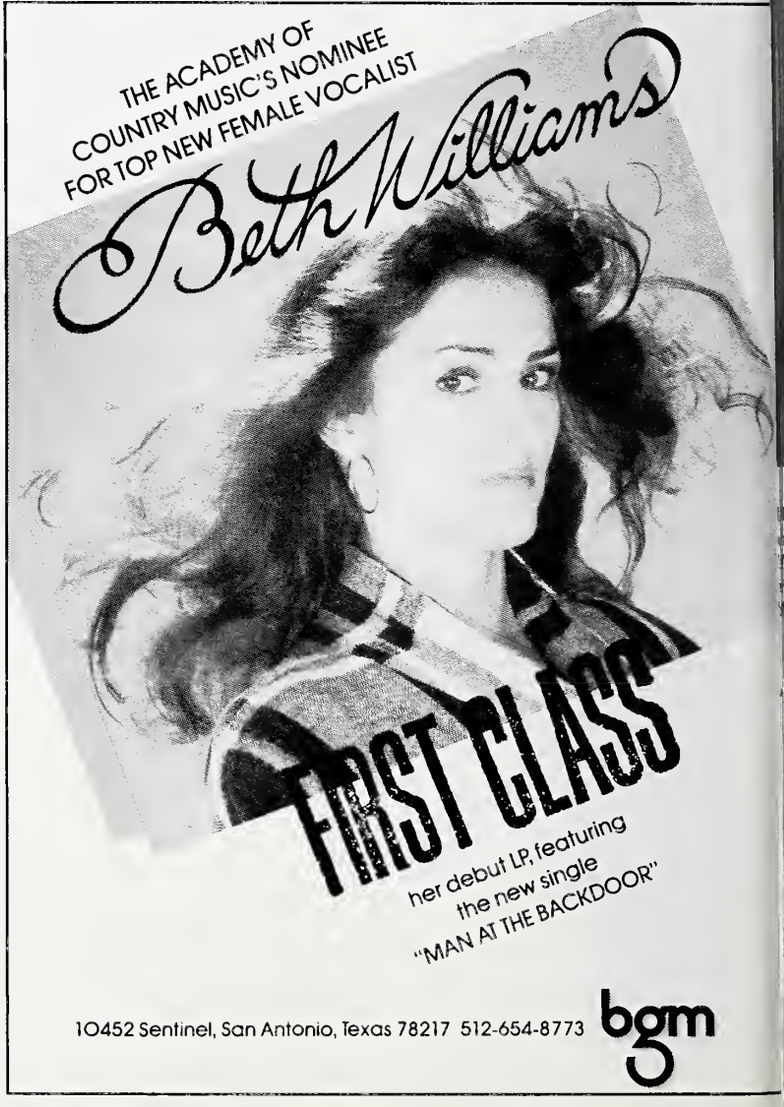

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New CMA Awards To Recognize Broadcasters

NASHVILLE—The Country Music Association's new board of directors brought their new tans back from Key West, Florida recently and announced their new plans for 1987. Among the plans approved at the meeting, which was led by Chairman Jim Reglesong and President Al Greenfield, is the instigation of 12 additional awards for country radio broadcasters.

The radio committee, chaired by Lon Helton, proposed the awards for excellence in 3 categories of country radio station, general manager, program director and music director of the year in each of three market sizes—small, medium and large. These awards will be added to those already given to three broadcasters during CMA week in October and will be presented for the first time at the membership meeting this fall. The criteria will be formulated by a committee appointed for the purpose, but competition is open to all country radio stations whether or not they are members of the CMA.

Other action by the CMA board included approval of proposals brought forth by the committee for marketing and promotion, which will be organizing again this year a series of roundtables in various parts of the country which address industry challenges on a regional basis. In addition, chairmen from the planning and developing committee, MIPS committee, Fan Fair, meetings and arrangements and the international committee also apprised the board of their plans for 1987.

David Conrad, chairman of the Music Industry Professional Seminar committee, told the board that two MIPS sessions, "The Country Music Audience: New Perspectives" and "Radio and Retail—The Profitable Synergy," will be presented at the Country Radio Seminar Thursday, Feb. 19. The CMA will also participate in the Artist Radio Tape Session as they did last year.

The next CMA board meeting will be April 15 and 16 at the Four Seasons in Austin, TX.

JST HANGING OUT—*You can always tell who the writer is in a picture like this—he's the one without a tie. Actually, the whole group looks pretty comfortable about Gary Harrison's re-signing with BMI. At ease from left are Harrison; Jody Williams, associate director of performing rights (BMI); Patrick Finch, director of Nashville operations, Nashlon Music, Inc. (Harrison's publisher); and Phil Graham, director, writer relations (BMI).*

CASH BOX COUNTRY ALBUMS

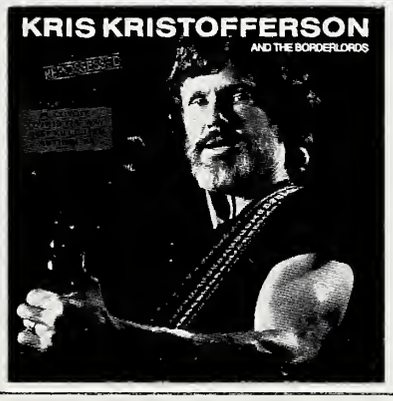
Title, Artist, Label, Number, Distributor
★ = Available on Compact Disc
■ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

		LW	WOC
1	**STORMS OF LIFE** ★□ RANDY TRAVIS (Warner Bros. 25435-1)	02	36
2	**WHAT AM I GOING TO DO ABOUT YOU** ★ REBA MCENTIRE (MCA 5807)	1	17
3	**THE TOUCH** ★■ ALABAMA (RCA 5649)	3	17
4	**WINE COLORED ROSES** ★ GEORGE JONES (Epic FE 40413)	4	17
5	**TOO MANY TIMES** ★ EARL THOMAS CONLEY (RCA 5619-1-R)	7	16
6	**GUITARS, CADILLACS, ETC., ETC.** ★□ DWIGHT YOAKAM (Warner Bros./Reprise 25372-1)	6	62
7	**ON THE FRONT LINE**□ DAN SEALS (EMI/America PW-17231)	8	16
8	**GUITAR TOWN** ★ STEVE EARLE (MCA 5713)	11	39
9	**OUT GOIN' CATTIN'** SAWYER BROWN (Capitol/Curb 5T-12517)	12	16
10	**I TELL IT LIKE IT USED TO BE** T. GRAHAM BROWN (Capitol ST-12487)	9	37
11	**THEY DON'T MAKE THEM LIKE THEY USED TO** KENNY ROGERS (RCA 5633)	10	5
12	**LOVE'S GONNA GET YA** ★ RICKY SKAGGS (Epic FE 40309)	13	17
13	**GEORGE STRAIT #7** ★□ GEORGE STRAIT (MCA 5750)	14	37
14	**PLAIN BROWN WRAPPER** GARY MORRIS (Warner Bros. 925438-1)	5	22
15	**WHEELS** RESTLESS HEART (RCA 5648)	18	5
16	**ROCKIN' WITH THE RHYTHM** ★■ THE JUDDS (RCA/Curb AHL1-7042)	17	65
17	**MONTANA CAFE** ★□ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25412)	15	33
18	**I ONLY WANTED YOU** MARIE OSMOND (Capitol/Curb ST-12516)	16	20
19	**PARTNERS** ★ WILLIE NELSON (Columbia FC 39894)	22	13
20	**HOLLY DUNN** HOLLY DUNN (MTM ST-71052)	23	16
21	**OCEAN FRONT PROPERTY** GEORGE STRAIT (MCA 5193)	28	3
22	**LYLE LOVETT** LYLE LOVETT (MCA/Curb 5748)	24	14
23	**PARTNERS** LARRY, STEVE AND RUDY: THE GATLIN BROTHERS (Columbia FC 40431)	26	16
24	**THE O'KANES** THE O'KANES (Columbia BL 4059)	27	5
25	**LOVE WILL FIND ITS WAY TO YOU** ★ LEE GREENWOOD (MCA 5770)	21	21
26	**STRAIGHT TO THE HEART** CRYSTAL GAYLE (Warner Bros. 9-25405-1)	19	27
27	**WINGS** MICHAEL JOHNSON (RCA AEL 1-9501)	29	12
28	**JUST CAN'T SIT DOWN MUSIC** MEL McDANIEL (Capitol ST-12528)	20	13
29	**COUNTRIFIED** JOHN ANDERSON (Warner Bros. 9-25373)	32	12
30	**LOOKING AHEAD** BILLY JOE ROYAL (Atlantic America 7-90508)	34	39
31	**SWEETHEARTS OF THE RODEO** SWEETHEARTS OF THE RODEO (Columbia FC 40406)	35	27
32	**WALK THE WAY THE WIND BLOWS** KATHY MATTEA (Mercury 830 405-1)	36	13
33	**BLACK & WHITE** ★ JANIE FRICKIE (Columbia FC-40383)	30	29
34	**TAKE THE LONG WAY HOME** ★ JOHN SCHNEIDER (MCA-5789)	31	32
35	**FOUR FOR THE SHOW** ★ THE STATLERS (Mercury 826-782-1M-1)	25	36
36	**OUT AMONG THE STARS** ★ MERLE HAGGARD (Epic FE 40107)	39	16
37	**HANK LIVE** HANK WILLIAMS JR. (Warner Bros./Curb 9-25538-1)		DEBUT
38	**S-K-O** SCHUYLER, KNOBLOCH & OVERSTREET (MTM ST-71058)	40	3
39	**RADIO GOSPEL FAVORITES** THE STATLER BROTHERS (Mercury 826-710)	42	2
40	**ALABAMA GREATEST HITS** ★■ ALABAMA (RCA AHL1-7170)	44	52
41	**GREATEST HITS** ★ EXILE (Epic FE 40401)	43	29
42	**RIGHT HAND MAN** EDDY RAVEN (RCA 5728-1)		DEBUT
43	**TWENTY YEARS OF DIRT** THE NITTY GRITTY DIRT BAND (Warner Bros. 25382-1)	33	37
44	**GREATEST HITS VOLUME 2** ★ THE BELLAMY BROTHERS (MCA/Curb 5812)	38	13
45	**HARMONY** JOHN CONLEE (Columbia FC-40257)	47	5
46	**HEARTLAND** THE JUDDS (RCA/Curb 5916-1)		DEBUT
47	**LOST IN THE FIFTIES TONIGHT** ★ RONNIE MILSAP (RCA AHL1-7194)	41	46
48	**GIRLS LIKE ME** TANYA TUCKER (Capitol ST-12474)	45	44
49	**IT STILL RAINS IN MEMPHIS** T. G. SHEPPARD (Columbia FC 40310)	48	28
50	**WHOEVER'S IN NEW ENGLAND** ★□ REBA McENTIRE (MCA 5691	37	50

ALBUM REVIEWS

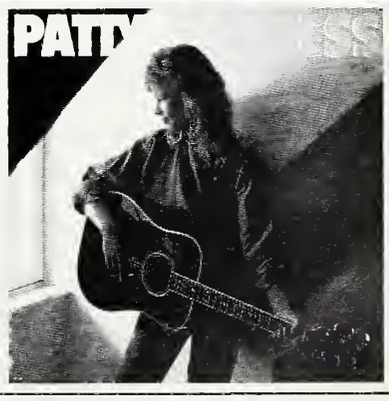
KRIS KRISTOFFERSON—Repossessed—(Mercury 422 830 406-1)—(Producer: C.Moman)

El Coyote never did wield his pen lightly, but on this collection of poetry it slashes like the sword of Zorro, leaving its mark on a myriad of political and philosophical scenes. Everyone will probably have their favorites—and some will shun the controversy altogether—but this reviewer was stung most immediately by "El Coyote," "What About Me" and "The Heart."



PATTY LOVELESS—(MCA MCA-5915)—(Producers: E.Gordy, Jr., T.Brown)

Patty had songwriters all over the place during these sessions—but they were doin' stuff like pickin' and grinnin'—Mac McAnally, Paul Davis, Vince Gill, Karen Staley and others. It's hard to pick cuts—lots of good stuff with some very successful arrangements and production touches—but try out the Loveless-penned "I Did" or Staley's "Half Over You."



CASH BOX COUNTRY SINGLES

February 21, 1987

	Title Artist, Label, Number Producer (Songwriter)	LW	WOC
1	**I CAN'T WIN FOR LOSIN' YOU** EARL THOMAS CONLEY (RCA 5064-7)	6	13
2	**RIGHT HAND MAN** EDDY RAVEN (RCA PB-5032-7)	3	14
3	**MORNIN' RIDE** LEE GREENWOOD (MCA 52984)	5	13
	NO PLACE LIKE HOME RANDY TRAVIS (Warner Bros. 7-28525)	7	11
5	**STRAIGHT TO THE HEART** CRYSTAL GAYLE (Warner Bros. 7-28518)	2	14
6	**FOREVER** THE STATLER BROTHERS (Mercury/Polygram 888 219-7)	8	11
7	**I'LL COME BACK AS ANOTHER WOMAN** TANYA TUCKER (Capitol B-5652)	4	16
8	**MIDNIGHT GIRL/SUNSET TOWN** SWEETHEARTS OF THE RODEO (Columbia 38-06525)	10	13
9	**BABY'S GOT A NEW BABY** SKO (MTM B-72081)	11	12
10	**SMALL TOWN GIRL** STEVE WARINER (MCA 53006)	12	9
11	**I'LL STILL BE LOVING YOU** RESTLESS HEART (RCA 5065-7)	13	10
12	**TWENTY YEARS AGO** KENNY ROGERS (RCA 5078-7)	15	5
13	**I ONLY WANTED YOU** MARIE OSMOND (Capitol/Curb B-5663)	17	9
14	**OCEAN FRONT PROPERTY** GEORGE STRAIT (MCA 53021)	21	5
15	**TALKIN' TO THE MOON** LARRY, STEVE AND RUDY: THE GATLIN BROTHERS (Columbia 38-06592)	20	5
16	**TAKE THE LONG WAY HOME** JOHN SCHNEIDER (MCA 52989)	19	10
17	**WHAT CAN I DO WITH MY HEART** JUICE NEWTON (RCA 5068-7)	18	10
18	**THE RIGHT LEFT HAND** GEORGE JONES (Epic 34-06593)	24	5
19	**FIRE IN THE SKY** THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28547)	9	15
20	**HOW DO I TURN YOU ON** RONNIE MILSAP (RCA PB-5033-7)	1	14
21	**KIDS OF THE BABY BOOM** THE BELLAMY BROTHERS (MCA/Curb 53018)	27	5
22	**LEAVE ME LONELY** GARY MORRIS (Warner Bros. 7-28542)	14	17
23	**YOU'VE GOT THE TOUCH** ALABAMA (RCA 5081-R)	29	5
24	**YOU STILL MOVE ME** DAN SEALS (EMI America 79851)	22	18
25	**HOMECOMING '63** KEITH WHITLEY (RCA PB-5013-7)	16	15
26	**ROSE IN PARADISE** WAYLON JENNINGS (MCA 53009)	36	4
27	**THE BED YOU MADE FOR ME** HIGHWAY 101 (Warner Bros. 7-28483)	34	5
28	**THIS OL' TOWN** LACY J. DALTON (Columbia 38-06360)	30	10
29	**LOVIN' THAT CRAZY FEELIN'** RONNIE McDOWELL (MCA/Curb 52994)	31	10
30	**THE ROCK AND ROLL OF LOVE** TOM WOPAT (EMI America B-8364)	32	9
31	**ON AND ON** ANNE MURRAY (Capitol B-5655)	33	9
32	**DON'T GO TO STRANGERS** T. GRAHAM BROWN (Capitol B-5664)	38	4
33	**GYPSIES ON PARADE** SAWYER BROWN (Capitol/Curb B-5677)	37	5
34	**COWBOY MAN** LYLE LOVETT (MCA/Curb 52951)	23	17
35	**GOTTA HAVE YOU** EDDIE RABBITT (RCA 5012-7)	25	17
36	**HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)** T.G. SHEPPARD (Columbia 38-06347)	26	20
37	**PARTNERS AFTER ALL** WILLIE NELSON (Columbia 38-06530)	28	13
38	**LET'S BE FOOLS LIKE THAT AGAIN** TOMMY ROE (Mercury 888 206-7)	42	9
39	**THE MOON IS STILL OVER HER SHOULDER** MICHAEL JOHNSON (RCA 5091-7)	44	3
40	**LET THE MUSIC LIFT YOU UP** REBA McENTIRE (MCA 52990)	45	3
41	**WILD-EYED DREAM** RICKY VAN SHELTON (Columbia 38-06542)	46	9
42	**A FACE IN THE CROWD** MICHAEL MARTIN MURPHEY AND HOLLY DUNN (Warner Bros. 7-28471)	47	3
43	**WHAT AM I GONNA DO ABOUT YOU** REBA McENTIRE (MCA 52922)	39	20
44	**WHEN A WOMAN CRIES** JANIE FRICKIE (Columbia 38-06417)	35	15
45	**LONE STAR STATE OF MIND** NANCI GRIFFITH (MCA 53008)	49	5
46	**YOU'RE THE POWER** KATHY MATTEA (Mercury 888-319-7)	53	3
47	**OLD BRIDGES BURN SLOW** BILLY JOE ROYAL (Atlantic America 7-99485)	52	2
48	**QUIETLY CRAZY** ED BRUCE (RCA 5077-7)	40	10
49	**FALLIN' FOR YOU FOR YEARS** CONWAY TWITTY (Warner Bros. 7-28577)	41	19
50	**DON'T BE CRUEL** THE JUDDS (RCA/Curb 5094-7)	59	2
51	**SENORITA** DON WILLIAMS (Capitol B-5683)	64	3
52	**KEEP THE FAITH** JIMMY MURPHY (Encore EM-100366)	60	4
53	**CAN'T STOP MY HEART FROM LOVING YOU** THE O'KANES (Columbia 38-06606)	67	3
54	**THERE'S STILL ENOUGH OF US** LIZ BOARDO (Master MR-02)	61	4
	CHARTBREAKER		
55	**TO KNOW HIM IS TO LOVE HIM** DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (Warner Bros. 7-28492)	DEBUT	
56	**GIRLS RIDE HORSES TOO** JUDY RODMAN (MTM B-72083)	DEBUT	
57	**LIKE AN OKLAHOMA MORNING** TONY McGILL (Killer K-1004)	50	12
58	**IT TAKES A LITTLE RAIN (TO MAKE LOVE GROW)** THE OAK RIDGE BOYS (MCA 22314)	DEBUT	
59	**TAKE A LITTLE BIT OF IT HOME** A.J. MASTERS (Bermuda Dunes S-104)	57	5
60	**YOU'VE GOT A RIGHT** ADAM BAKER (Avista 8703)	68	3
61	**IT'S GOODBYE AND SO-LONG TO YOU** LISA CHILDRESS (A.M.I. 1947)	62	5
62	**ONE OF THE BOYS** CHERYL HANDY (RCM-00105)	65	9
63	**WALK ME IN THE RAIN** GIRLS NEXT DOOR (MTM B-72084)	72	2
64	**OH WHAT A NIGHT** MEL McDANIEL (Capitol B-5682)	71	2
65	**GOODBYE'S ALL WE'VE GOT LEFT** STEVE EARLE (MCA 53011)	73	2
66	**THEY ONLY COME OUT AT NIGHT** THE SHOOTERS (Epic 34-06623)	70	4
67	**HOW CAN YOU MEND A BROKEN HEART** REN ASHLEY (West W-725)	69	3
68	**I WONDER IF I CARE AS MUCH** RICKY SKAGGS (Epic 34-06650)	74	2
69	**THEN IT'S LOVE** DON WILLIAMS (Capitol B-5638)	43	19
70	**WHEN I'M OVER YOU** MICKEY CLARK (Evergreen 1051)	75	4
71	**AT THIS MOMENT** BILLY VERA AND THE BEATERS (Rhino 74403)	76	3
72	**THE CARPENTER** JOHN CONLEE (Columbia 38-06311)	48	18
73	**NEED A LITTLE TIME OFF FOR BAD BEHAVIOR** DAVID ALLEN COE (Columbia 38-06661)	DEBUT	
74	**BURNED OUT** TINA DANIELLE (Charta 204)	78	3
75	**WHEN SOMETHING IS GOOD WHY DOES IT CHANGE** HANK WILLIAMS JR. (Warner Bros./Curb 7-28452)	DEBUT	
76	**GOD WILL** LYLE LOVETT (MCA/Curb 2040)	DEBUT	
77	**GOODBYE SONG** GENE STROMAN (Capitol B-5662)	56	5
78	**TWO-NAME GIRL** THE JOHNSTONS (Hidden Valley 1286)	83	2
79	**NO MORE MR. NICE GUY** MELISSA KAY (Stargem 2393)	84	2
80	**WE ALWAYS AGREE ON LOVE** ATLANTA (Southern Tracks ST-1074)	79	4
81	**IT ONLY HURTS WHEN I CRY** ALIBI (Comstock 1833)	DEBUT	
82	**I'M A LITTLE BOY AGAIN** T.C. ROBERTS (db 8701)	86	3
83	**YOU LEFT HER LOVIN' YOU** RIDE THE RIVER (Advantage 165)	DEBUT	
84	**I TAKE THE CHANCE** KATHY EDGE (NSD 228)	DEBUT	
85	**CHIME BELLS** THE EVANS SISTERS (Music City U.S.A. 006)	DEBUT	
86	**I THOUGHT YOU WERE ALREADY GONE** PEGGY JOHNSON (Cypress CYP-8518)	DEBUT	
87	**COUNTRY GIRL GOING TO TOWN** TERRAH SLOANE (Axbar 6051)	91	2
88	**WALL OF TEARS** K.T. OSLIN (RCA 5066-7)	55	5
89	**DIDN'T YOU GO AND LEAVE ME** ROSEMARY SHARPE (Canyon Creek 86-1226)	92	2
90	**I'LL DIE TRYING** ERNIE BIVENS III (GBS 741)	DEBUT	
91	**TAKE MY WINGS OFF** TERESA LYNN (K-ARK 1413)	DEBUT	
92	**SAY LADY WE LET IT SLIP AWAY** KELLY SCHOPPA (NSD 227)	87	3
93	**COLD DRIVING RAIN** MARK WHITE (High Sky 10002)	98	2
94	**IT'S SO EASY (BEING IN LOVE WITH YOU)** TOM MILES (Criket RR 5191)	DEBUT	
95	**SINGLE BAR LULLABYE** JEB McCLELLAN (Marble 1006)	DEBUT	
96	**I NEVER MET A MAN I DIDN'T LIKE** DUSTY SPARKS (Motion 1029)	93	2
97	**15 TO 33** SOUTHERN REIGN (Regal RRSR2)	66	5
98	**DIDN'T WE SHINE** LYNN ANDERSON (Mercury 888-209-7)	54	9
99	**LONG GONE LONESOME BLUES** DENNIS ROBBINS (MCA 52987)	80	3
100	**CRY MYSELF TO SLEEP** THE JUDDS (RCA/Curb 5000-7)	51	19

ALPHABETICAL LISTING ON INSIDE BACK COVER

COUNTRY

OUT OF THE BOX

KE McENTIRE (RCA 5092-7-A) **Heart Vs. Heart** (3:39) (Cross s [Tree Group]—ASCAP/Shen —BMI) (D.Henry, M.Parker) (Pro-er: M.Wright)
had to happen eventually. They've n hopscotching around each other the chart lately—now they'll be e together, although under Pake's ner. Brother and sister vocals bal-e like kids on a seesaw, and with a adding a little momentum, Pakus nt just swing to the top this time.

FEATURE PICKS

E BANDY (MCA/Curb MCA-53033) **Till I'm Too Old To Die Young** (3:09) e—BMI/Cross Keys—ASCAP) (J.Hadley, K.Welch, S.Dooley) (Producer: nnedy)
loe, baby, you done *good*! Strong stuff here—let's throw in some applause for writers and Kennedy, too.

RY MORRIS (Warner Bros. 7-28468-A) **Plain Brown Wrapper** (3:56) (WB/y Morris/Cross Keys—ASCAP) (G.Morris, K.Welch) (Producer: G.Morris)
ary continues his ballad phase in style. Nice acoustic pickin' between the lyrical s makes for as pretty a package as you're likely to hear.

. McCLINTON (Epic 34 6682) **Turn The Music On** (3:02) (Chatterbox/Drex —ASCAP) (O.B.McClinton) (Producer: A DiMartino)
.B. heads a little south of the border to import some musical optomism. It's a he knows first-hand.

LEEP AT THE WHEEL (Epic 34-06671) **Way Down Texas Way** (2:37) use of Cash—BMI) (B.J.Shaver) (Producer: R.Benson)
he swing boys are back, and they've brought along Billy Joe. Wills might've ndered about look, but he would *definitely* have recognized the 7-piece *sound*, yeaahs).

E WHITES (MCA/Curb MCA-53038) **There Ain't No Binds** (3:00) (T.Gar-/MCA—ASCAP) (B.Nelson) (Producer: L.Butler)
he only binds these folks have are in their harmonies. Nice direction—acoustic contemporary, upbeat with no hard edges.

IIRD JUDD?— *Not quite. Actually, we think our Nashville editor, Valerie Hansen, o talk Naomi (left) and Wynonna into going trio when they stopped by the CB office in City recently. We don't know what the answer was, but the two left pretty quickly—alerie's still here.*

MAYPOP'S A'MOVIN' AGAIN— *They're not moving their office this time, they're moving product—through a sub-publishing agreement with Sweden Music AB. According to Maypop v.p., Kevin Lamb, company plans for 1987 include tying in with sub-publishers throughout the free world. Pictured (l-r) are: Lamb; Randy Owen, co-owner of Maypop Music Group; Dan Ekback, professional manager, Sweden Music, AB; Chuck Neese, professional manager, Maypop; (seated) Jeff Cook, co-owner of Maypop.*

NASHVILLE CHATTER

CHIT CHAT: First NGDB, then Southern Pacific, now **S'K'O**, or should we say S'K'B, is shaking up—which is different than breaking up at least. The word on the street is that the "O" of SKO (Paul Overstreet) will be pursuing a solo gospel career—and that S and K will be adding a different songwriter to their singing trio. No officiality yet, but it looks as if Thom Schuyler and Fred Knobloch's new co-hort may be Craig Bickhardt. Also "to be announced" is what their billing will be..**Buddy Killen** hosted, for the seventh consecutive year, the Nashville segment of the Easter Seal Telethon from the Bullpen Lounge recently. The bright lights set up for a myriad of television cameras, electrical cords winding around crowded chair legs and a standing-room-only gathering of fans brought big smiles to Killen's face as he introduced such artists as **Steve Wariner, T.Graham Brown, Steve Earle, Lee Greenwood, Forester Sisters, Sawyer Brown, David Allan Coe** and more. Between acts, Killen and **Charlie Chase** auctioned celebrity items such as a shirt from Barbara Mandrell, a jacket from John Conlee, an Alabama calendar, etc., which brought anywhere from $50 to $500. But when Lee Greenwood brought out a hand-tooled briefcase with his name on it and the the shirt inside that he wore for the cover of his "Streamlined" album, the audience of fans—and even many of the bidders themselves—were almost silent as the bidding reached $4,000, then $6,000, and finally sold for $8,000 to **John Lindahl**, president of State Industries of Ashland City, a longtime supporter of Easter Seals. Appropriately, Greenwood followed this performance by a great one of his own, singing "It Turns Me Inside Out." Besides raising about $25,000 for Easter Seals, the show also provided footage to be used on the national NBC-broadcast Telethon March 7 & 8....MCA/Nashville chief **Jimmy Bowen** has commissioned freelance writer **John Lomax III** to begin a project that will focus on his achievements as a producer and label executive as well as his impact on the Nashville music community over the last ten years-...While we in Nashville are attending the Country Radio Seminar, the West Coast office of NARAS will be putting the finishing touches on this year's "Grammy Awards Show," to be aired on CBS-TV Tuesday, Feb. 24...On a personal note, congratulations go out to **Jerry Lee Lewis** and his wife **Kerrie** for the January 28 birth of their son, Jerry Lee Lewis III.

RADIO NEWS: While searching for material for this issue's Seminar articles, we ran across a couple of other searchers—one for an employer, one for an employee. Veteran broadcaster **Ric Libby** is looking for a general manager position. His address is 1695 El Tair Trail, Clearwater, FL 33575...And if any of you are interested in a midnight to 6 shift at a 100,000-watt, simulcast AM-FM, modern country station, you can send a tape and resume to Bill O'Brian, operations manager at KRKT, 1207 E. 9th, Albany OR 97321.

Valerie Hansen

COUNTRY INDIES

INDIE SPOTLIGHT

CARL PERKINS (America/Smash 888 142-7) **Class Of '55** (2:56) (Rightsong/Chips Moman/Attadoo—BMI) (C.Moman, B.Emmons) (Producer: C.Moman)

This class has been in just about every other spotlight around, so it's no big surprise that the CB staff voted them into this one, too. Listeners won't have to warm up to the single—they've been basking in the rays of the hot cut for some time now. And you can bet Carl's got some gloves ready if necessary, to handle this release.

STELLA'S BACK—*Stella Parton (right) is planning a return to radio airwaves, with a single on Luv Records. Recently she's been busy dabbling in television, performing overseas and writing songs. Above she's pictured with TNN's Roxane Russell during a recent videotaping at LSI Recording Studio.*

INDIE FEATURE PICKS

TIM MALCHAK (Alpine APS-006) **Colorado Moon** (4:06) (Life Of The Recc Malchak/Caloosa—ASCAP) (T.Malchak) (Producer: J.Rutenschroer, T.Malcha

If you thought going solo would take the harmonies out of Malchak's sing you'll be glad to know it didn't. They're there—and how—on this beautiful, acc tic ballad.

BITTERSWEET (Evergreen EV 1050) **Show Me Your Love** (3:28) (Hall-Cl ent—BMI) (T.Skinner, J.L.Wallace, K.Bell) (Producers: Bittersweet)

Curiously enough, this single has the same qualities as Malchak's, except production is more sythesized and the backup harmonies are female. *Nice* debut.

TODD JOOS (Stargem SG 2394) **Success** (3:25) (Grandpa Jack—BMI) (R.We (Producer: W.Hodge)

The secret of Todd's success is pretty evident—consistent increase in qua with every release. Good sound from a frequent player.

CAROL MARTYN (Golden Eagle GE-148) **Another Day To Love** (D&L PROC) (F.Walker) (Producer: D.Grashey)

This Canadian gal first stormed the CB borders with an album last Novemb Now, on her confident stateside debut single, Carol almost out-honky tonks Texans.

WORTH MENTIONING

LEIGH ANN (Kansa KA 631) **Old Enough To Play With Matches**
RON NIGRINI (Oasis OA-5353) **Thin Line**
OGDEN HARLESS (Door Knob DK87-268) **The Richest Poor Man Alive**
JOY FORD (Country International 212) **Crazy Arms**

INDIE LP REVIEW

LAURIE LEWIS—Restless Rambling Heart—(Flying Fish FF 406)—(Producers: T.Obrien, L.Lewis)

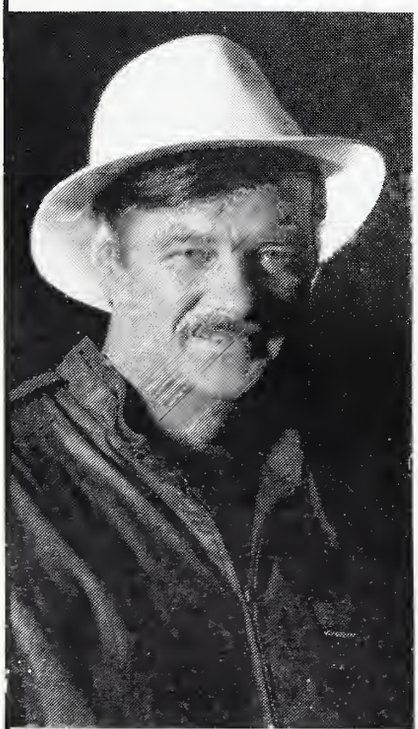
LAURIE LEWIS

There's no doubt about the bluegrass nationality of this lp as a whole, however there are also a couple of commercial country tunes thrown into the mix—most prevelently the title cut, but also a duet called "Here We Go Again" with Tim O'Brien. The album starts out in high-kickin' bluegrass style, travels out West to tumbleweed country and even takes a spin through Mexico—and the whole trip is made especially enjoyable by Lewis's clean, flexible vocals.

NEW RELEASE

KATHY EDGE (NSD 228) **I Take The Chance** (2:37) (Acuff-Rose-Opryland—BMI) (Ira Louvin, Charlie Louvin) (Producer: Joe Gibson) (Promotion: Double E Music, Ltd., 601-728-8533)

From the standpoint of singing skills and technique, Kathy has been ready to make good records for the last four or five years. Her promoters waited until mid '86 to cut her first one because Kathy is an "outstanding country singer," not just another good singer singing country music. Her second release, debuting at #84 this week in Cash Box, has music directors all across the country keeping one eye open—LOOK OUT!



J.C. WEAVER HAS A HOT NEW RELEASE!

GOTTA GET OUT OF TOWN (TO STAY OUT OF TROUBLE)

WT-7722

Produced & Engineered by
Jack Brown and **J.C. Weaver**

Wild Turkey Records are distributed by
Bobby Fischer Music Group,
1618 16th Avenue South, Nashville, TN 37212,
Phone (615) 292-3611, and recorded at
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GOSPEL

GOSPEL LP REVIEWS

E IMPERIALS—This Year's lel—(Myrrh 7-01-683506)—ducers: B. Bannister—Execu- Producer: L. Nichols

ose to a decade ago, The Imperi- ound was in the quartet-traditional e. When Russ Taff came aboard, music began to take on a more emporary flavor, gradually chang- with the times even after he left. album shows the results: the blend ocals, music and special effects pro- a sound competitive with the best albums today. "Devoted To You," ver Of God" and the single "Wings ove" (already at #1 on some play- , are all standouts.

IL MADEIRA—Citizen Of ven—(Refuge 7-90-060053- -Producers: B. Smith, P. Ma- ra—Exec. Producer: B. kenzie

hil Madeira (co-author of "Do ething Now," Christian music's ion of "We Are The World") has sed a hard-hitting lyrical album encompasses rock, r & b and jazz. n the rock-styled "Shine This t" to the slow and peaceful "Alone n You" to the groovin' "Don't Fix he man knows what he's doing. His works.

GOSPEL BITS

PHIL DRISCOLL TOOK HEED of the First Lady's "Just Say No" policy by recording a single with the same name. Written by the famous trumpeter, the song encourages listeners not to waste their lives on drugs. Driscoll has received endorsements from the Just Say No Foundation and Broadcasters Against Drugs. Two versions of the single are being released, one to Christian stations (with the lyric "Jesus is the way") and one to mainstream stations.

And he's received support from the field of education, too: Hawthorne College is offering two full four-year scholarships to the male and female who submit the best themes addressing and following the concept of "Just Say No." Each theme must be typed, less than 500 words and mailed by May 1, 1987 to: Hawthorne Quality Of Life Scholarships, Hawthorne College, Antrim, NH 03440.

Amy Lavelle

HOME IS WHERE THE STUDIO IS—*Pat Boone has been busy lately recording his new album "Home," his first to be distributed by The Benson Company on Lamb & Lion Records. The LP will be released in March. Pictured from l to r: Bob Clark, engineer; Bill Traylor, exec. vp/gen. mgr. of Benson; Lari Goss, producer; and Boone.*

CASH BOX TOP 30 CONTEMPORARY ALBUMS

		LW	WOC
	DON'T WAIT FOR THE MOVIE WHITEHEART (Sparrow SPR 1128)	2	21
	BACK TO THE STREET PETRA (Star Song 7-102-07386-0)	3	20
	THE BIG PICTURE MICHAEL W. SMITH (Reunion 7-01-000S12-S)	1	27
	SCANDALON MICHAEL CARD (Sparrow SPR-1117)	5	42
	MORNING LIKE THIS SANDI PATTI (Word 9003)	4	44
	SO GLAD I KNOW DENIECE WILLIAMS (Sparrow SPW 1121)	8	24
	THE COLLECTION AMY GRANT (Myrrh 6843)	9	9
	CHRONOLOGY DAVID MEECE (Myrrh 7-01-684406-4)	6	27
	FOR GOD AND GOD ALONE STEVE GREEN (Sparrow 1120)	13	20
	ONE ON ONE STEVE CAMP (Sparrow SPW 1129)	15	5
	GIANTS IN THE LAND WAYNE WATSON (Dayspring 4135)	7	48
	VOICES IN THE WIND TERI DESARIO (Dayspring 7-01-413103-X)	12	39
	FROM A SERVANT'S HEART LARNELLE HARRIS (Benson RO 3956)	14	20
	THE CHAMPION CARMAN (Word WR 8321)	10	40
	UNDIVIDED FIRST CALL Dayspring 4144)	11	36
16	**IMMORTAL** CYNTHIA CLAWSON (Dayspring SPCN 7-01-414501-0)	17	16
17	**SHADOWLAND** SHEILA WALSH (Myrrh 6838)	18	30
18	**KEEPER** PAM MARK HALL (Reunion RNN 0016)	19	3
19	**SERIOUS FUN** BILLY SPRAGUE (Reunion 001S)	20	5
20	**KIM BOYCE** KIM BOYCE (Myrrh 6836)	22	3
21	**ONE BY ONE** THE NEW GAITHER VOCAL BAND (Word/Nashville 0007)	23	5
22	**MEDALS** RUSS TAFF (Myrrh 7-01-679206-4)	16	82
23	**ONLY THE OVERCOMERS** HARVEST (Heartwarming 3936)	25	3
24	**ARMED AND DANGEROUS** MATTHEW WARD (Lone Oak 000S)	21	32
25	**STREET LIGHT** DEGARMO AND KEY (Power Discs 4XJ-70501)	DEBUT	
26	**VISION** CHRIS EATON (Reunion 7-010013128)	26	16
27	**MANIFESTO** FARRELL & FARRELL (Star Song 0074)	27	3
28	**THIS TOWN** ROB FRAZIER (Light SPCN 7-115-70906-8)	28	21
29	**TRIUMPH** PHILLIP BAILEY (Myrrh/A&M 6834)	29	5
30	**BLACK AND WHITE IN A GREY WORLD** LESLIE PHILLIPS (Myrrh 7-01-682606-6)	24	52

CASH BOX TOP 30 TRADITIONAL ALBUMS

		LW	WOC
1	**HAND IN HAND** THE WILLIAMS BROTHERS (Malaco 4409)	1	30
2	**CELEBRATION** SHIRLEY CEASAR (Rejoice 7-01-500128-4)	4	60
3	**THERE IS HOPE** MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS (Rejoice 7-01-500S28-X)	3	40
4	**SO GLAD I KNOW** DENIECE WILLIAMS (Sparrow SPW 1121)	6	27
5	**THINGS ARE GOING TO WORK OUT SOMEHOW** REV. CLAY EVANS AND THE FELLOWSHIP CHOIR (Savoy 14777)	5	46
6	**WE'RE WAITING** SANDRA CROUCH (Light/Lexicon 585S)	2	66
7	**BETTER THAN BLESSED** LOUISE CANDY DAVIS and FAITH (Malaco MAL 440S)	8	27
8	**LET MY PEOPLE GO** THE WINANS (Quest 9-25344)	7	52
9	**UNSPEAKABLE JOY** DOUGLAS MILLER (Light 5876)	11	80
10	**HE IS THE LIGHT** AL GREEN (A&M S102)	9	52
11	**JUST DARYL** DARYL COLEY (Plumbline 7012)	10	38
12	**THE SEARCH IS OVER** TREMAINE (A&M S110)	12	44
13	**COME UNTO JESUS** REV. CHARLES NICKS (Sound of Gospel 146)	13	64
14	**DEDICATED** NICHOLAS (Command CRN 1003)	14	76
15	**SPIRIT** ALBERTINA WALKER (Rejoice 7-01-500628-6)	16	16
16	**GIVING IT STRAIGHT TO YOU** DOROTHY MOORE (Rejoice 8326)	18	20
17	**ESPECIALLY FOR YOU** JAMES CLEVELAND AND THE CLEVELAND SINGERS (Kin 8503)	19	22
18	**I'M ENCOURAGED** THOMAS WHITFIELD & CO. (S.O.G. 2D151)	17	20
19	**GO TELL SOMEBODY** COMMISSIONED (Light LS 7-11S711488)	20	3
20	**LOOK UP AND LIVE** THE NEW JERSEY MASS CHOIR (Light 7114)	27	3
21	**DOROTHY NORWOOD & FRIENDS** DOROTHY NORWOOD (A.I.R. 10111)	22	20
22	**EVERYBODY DON'T KNOW WHO JESUS IS** THE T.E.T.R.E.C. CHOIR (Tyscot 8581S)	23	5
23	**GOD WILL MAKE THINGS RIGHT** THE TRUTHETTES (Malaco 4410)	24	22
24	**HAVE MERCY** EDWIN HAWKINS (Light 5887)	15	70
25	**RENEW MY SPIRIT** CALVIN BRIDGES (IAM 1006)	25	3
26	**LIVE IN MADISON SQUARE GARDEN** JAMES CLEVELAND & THE G.M.W.A. (King James KJ 8504)	26	3
27	**TOUCH ME ONE MORE TIME** BISHOP JEFF BANKS (Savoy 14772)	28	3
28	**YOU DON'T HAVE NOTHING IF YOU DON'T HAVE JESUS** MYRNA SUMMERS (Savoy 14734)	29	3
29	**JEHOVAH IS HIS NAME** INEZ ANDREWS (Jewel 0191)	30	40
30	**GREATEST HITS** JACKSON SOUTHERNAIRES (Malaco 4402)	21	70

Spinning The Yarns (continued from page 36)

Jack Cresse

"So Dave Donahue said, 'Why don't you take on that project?' — and I did. I think the first year I was there, there were no more than 6 or 8 managers, so I wrote a letter — an open letter to managers that Jo Walker put in the CMA *Closeup* magazine — telling 'em that they needed to attend. The next years [the number of managers] increased and increased and increased, and when I was there a year ago there were a *lot* of managers, which made me feel good because a manager and a program director, or music director, have to work together. And I kind of feel that, in the early years, I was partly responsible for more managers being involved in the thing.

"A short time after that I was on the agenda committee for 2 years.

"I've been in country a long, long time. And the thing that I think is so unique and so neat — and I'm real serious on this — about the Country Radio Seminar is that when I first went down there, country music was coming in the back door, and 'hick' and so forth, and now it's grown to such a tremendous extent. But the thing about it is that it has still kept its closeness and it's still the only format that has something like the Country Radio Seminar, where people are willing to go in and share their successes and failures with their fellow broadcasters. And I think this is the neatest thing that's ever happened in the industry. We should tip a big country hat to Frank Mull and everybody down there, because rock won't do it, news-talk won't do it, nobody will. They're just looking out for themselves. But in country, everybody wants to help everybody else. They want it to go, to be successful, and I think the success of country music goes back to all those down in Nashville that started this situation.

"You know, I sit here in Tulsa and I've met people through the Seminar that are big, successful broadcasters. People that I now know one-on-one and can pick up the phone and call when I need something. One of the best promotions that I ever did on KVOO, Bobby Denton gave to me, and he gave it to me at the Country Radio Seminar.

"I've been on several panels and they've said 'you might not learn anything from a panel,' but you talk to your successful broadcasters and you're gonna learn a *lot*. If we've been successful at KVOO radio, Parker and I, it's because of the Seminar and the great friends we've made there. Like Jim Phillips at KHEY in Ft. Worth, the Lynches in Wichita. And I'm proud to say that, of all the top country broadcasters in the country, I probably know 'em all — the Craig Scotts, the Ken Johnsons, the Ric Libbys.

"I've met some of the best friends I've ever had through the Seminar."

(After 19 years as general manager of KVOO, Jack Cresse has recently retired.)

BILLY PARKER

Operations Director, KVOO-Tulsa, OK

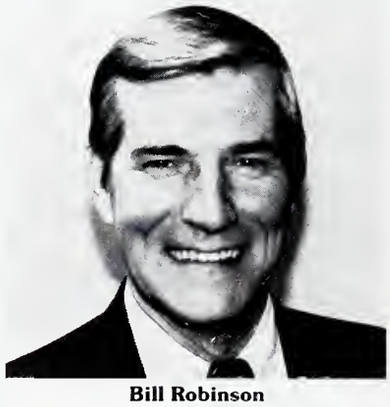
"I believe I attended the second Seminar; I don't believe I was there for the first one. Maybe I've missed a couple, but I think it's a great tool for new and older broadcasters. I think the Seminar is a way to get together and for us to meet our peers and exchange ideas whether it be over a cup of coffee or a glass of beer or the breakfast table. It's a good way for us to get ideas that may work in our market.

"You're talking on a market-to-market basis and state-to-state. You're talking about the Eastern sector being different, music-wise. I don't know how hot George Strait is in New York — in New England, traditionalists have never been that popular, the main reason being that they're never played there.

"When the Seminar started, the traditional end of [music] had already started making its change. But I think the best thing that comes from the Seminar is not necessarily the music for our particular areas or markets, but the idea that concepts that work in some areas can also work in others. You might say "borrowing" ideas, or finding things that might work for *you*, you know?

"One of things I remember most from the Seminar was Bob Hudson's address about 3 years ago, and his remarks concerning AM radio and the "jukebox days." His point was that the 5-in-a-row, or 10-in-a-row format wouldn't last without personality, information and community involvement — that air personalities needed to be alive and personable and not be like a jukebox! We have to be entertaining and have variety.

"It takes a certain type of operations director, or music director to know what works in his market. Everything doesn't work in every market. But I feel good about the Seminar. I recommend it to any broadcaster, whether he be in management, sales, programming, music or engineering. I recommend it for everybody."



Bill Robinson

BILL ROBINSON

President, The Music Works, Franklin, TN

"There were only a handful of us at the first Seminar — we met in a phone booth.

"At the time I was program director at WIRE in Indianapolis, which was Number One in the market back then. (One of the things that gets mentioned just about every year is a moment at that first meeting when the question was asked 'How many people in this room have a Number One Arbitron rating?' and mine was the only hand that went up. We kind of led the way in many areas in country radio. We were the first ones to break Eastern Airlines and American Express into country radio advertising, etc.)

"But I was excited about the Seminar then and have been excited about it every year since. I think it's the best thing to come along since sliced bread. There are too many good learning experiences [to cite just one or two]. They all just kind of roll together into a hot fudge sundae of learning.

"Over the years I've noticed that the professionalism of the speakers, panel participants and attendees has grown every year. I think they're touching more real subjects and have kept pace with the changes in the radio industry, because it's not the same business that it was way back then.

"I could go on about the Seminar. I've lectured at colleges on the worthiness of this event, I've tried to get every one of our client radio stations to send personnel to the Seminar and *I* have been here, I believe, every year.

"We were also one of the first companies to be represented on the display floor — and maybe one of the few companies that have been here every year. I have also been an advertiser in the program book. That's not all that important, of course, but it's just to say that I am a preacher of the gospel of the Country Radio Seminar."

BOBBY DENTON

Vice President/General Manager, WIVK-Knoxville, TN

"The first Seminar, at the old Sheraton downtown, was impressive in the camaraderie and the friendliness and the open sharing of ideas. I've been back almost every year since, because I think the Seminar is the best thing that country music has by far.

"When you go, though, you have to keep an open mind as to what your market is and what your desires are in your market, 'cause you might have someone from New York or Dallas telling you they do things in a certain way and it might not work in a more rural area. On the other hand, there *are* lots of ideas shared and exchanged that broadcasters can take home with them and adapt to their own localities.

"Now one year, I know, the thing was everybody was playing 10-in-a-row, so about 70% of the broadcasters went back and started playing 10-in-a-row.

"And I remember during the Urban Cowboy movement when everyone went 'All-Urban.' They really got hurt when the fad went away. You've got to change with the times, but not be so drastic in your changes to where you lose your base of support. You've got to come back [to your station] with ways to appease your country fans, and when you grow and prosper, you attract new people and expand on that base. The Seminar can help you do that — because you can't be dependent on just traditional fans and then have no way of Lincreasing market shares. So therefore we make an effort to appease traditional fans, but make our best efforts to find ways to bring in more people from the 18-34 age bracket as well."

CRAIG SCOTT

Vice President/General Manager WREC-AM/WEGR-FM-Memphis, TN; Executive Producer and Host of "Country Calendar"

"My feeling at that first Seminar, I would say, was one of intimidation. I had been made program director [of WSLR in Akron] just two days before and, quite frankly, I didn't even know what the program director was supposed to do, much less what I was supposed to do when I got amongst others who were supposed to do w
didn't know about.

"Yeah, intimidation, that would b
word. And I was excited at the same
because at back then WSLR was a
significant force in country radio and
kind of aware of that, so I guess my eg
inflated a bit. But I was still intimidate

"I was impressed by the fact that
were some people applying *science* t
business, even in 1970. The training
had at that time was not based at all o
sort of rhyme or reason or anything. I
just 'let's take this stack of records anc
put 'em on the air and get all the spc
and run your newscasts' — and you
grammed your radio station. But I di
ered some people back then who
today's standards, would be considere
chaic but were, to my eyes, ahead of
And from that very first day I learned s
thing — I learned a lot.

"I guess I was most impressed by the
that there were people who thought a
why they were doing things. That they
them on paper, or on boards, or on wh
er — and that there was a formula to mo
the country music stations, when in fa
knew very little about that. So it was ed
tional; it was informative. And I was
impressed by that.

" At that first convention there
probably only 30 or 40 people and prob
more record people than there were r
people. So I think I was also impresse
the fact that the record industry c
enough to put something like this tog
er — although it wasn't the record peopl
much as it was the planning group, but
had assistance from the record types.

"And I think the other thing that I li
was the fellowship and the friendship
tween the music people whom I had tal
to on the phone as an m.d. and the ra
program directors. The cooperation anc
terest that existed between radio station
a whole...was kind of a nice feeling. It
education and camaraderie together. It
great! I didn't miss a one for the next
years."

Bill Ward

BILL WARD

Executive Vice President, Gold West Broadcasting

"My strongest recollection of the f
Seminar was the openness of everyone w
came there. I hadn't attended any se
nars/panels prior to that that had the sa
atmosphere of open sharing from o
broadcaster to another. In other formats
been in previously] there was a protecti
ness — everyone protecting their own ju
diction or territory. But I found a genui
sharing and pulling together in the ea
Seminars. That's what impressed me t
most.

"I attended that first one in 1970 a
then every one successively, I suppose, un
'79. The last one I attended was in '84
'85."

Around The Route

by Camille Compasio

with a weekly deadline it's difficult up with fast changing developments Bally/Trump litigation. Latest report ne Bally corporate office is that the ry 4 hearing date has been post- to February 17 with Bally agreeing consummate the acquisition of the Nugget in Atlantic City and Donald agreeing not to purchase additional of Bally, under the terms of the ex- agreement. Bally noted, however, was continuing the process of secur- quired regulatory approvals for the Nugget transaction and expected quisition to be completed in February, inally contemplated. We'll have fur- tails as they become available.

e note. As of February 9, Memetron gan operating out of its new facilities Eisenhower Lane, Lombard, Illinois The new phone number is (312) 629-

rection. Dates of the annual ICMOA onvention are June 12-14 and not 9-21 as we were previously advised. ntion site will be the Holiday Inn Con- e Resort in Decatur, Illinois.

ring away. While there was still evi- of the heavy snowfall that clobbered d portion of New Jersey when we with **Tony Yula** at Mondial in Springfield, he said the thaw was finally beginning to take hold. Besides which, the bad weather was *not* a deterrent to business! The Williams "Pin Bot" pingame is still a big seller out there and Tony noted that Premier's new "Monte Carlo" is making quite an impact and looking mighty good. Sega's "Out Run", of course, continues to hold its hit position. When we asked about the Seeburg compact disc jukebox Tony advised that the model is moving and quantity orders are starting to come in. What's happening is that ops who buy their first model are invariably returning to purchase one or two more. And that's the name of the game! "we feel very strongly about this machine," he added. Tony, by the way, was recently elevated to vice president of domestic sales at Mondial, while his son, **Anthony Jr.** was named general manager. Our congrats to both gents!

Welcome aboard. **John Lee** formerly of Bally, recently joined Data East Pinball as director of purchasing. **Claude Fernandez** is mechanical engineer/designer at the new firm. When we spoke with main man **Gary Stein** he told us they are still operating out of temporary quarters and scouting for facilities in suburban Chicago. It occurred to us that ACME '87 is not too far off — so when will we see the first prototype from this newest member of the Chicago-based pinball manufacturing family? Couldn't get a word out of Gary on this subject!

On the road again. It's been awhile since Atari took to the road to introduce a new product. They resumed this practice, though, in early February to give distributors a looksee at their new "Rolling Thunder" video game, which the factory licensed from Namco. The game is based on a spy theme and, as marketing chief **Mary Fujihara** confided, test reports have been solid and this piece, at a mid-range price, is just perfect for street as well as arcade locations. Mary accompanied by sales veepee **Mike Taylor,** and a member of Atari's engineering team, joined the respective regional sales managers in conducting the three regional showings held in San Francisco, Chicago and Newark.

Happy first! Banner Specialty Co. in Pittsburgh celebrated its first anniversary just a few weeks ago and *Cash Box* would like to extend felicitations to **Sonny Queck, Doug Wilson** and all of the good people who have been making things happen out there over these past twelve months. They wrapped up '86 with a record December and are looking at even bigger and better things in '87. Expansion is definitely on the horizon so don't be surprised when they open up their first branch office in the near future. Doug Wilson gave us the lowdown on some of their current sellers — namely, Sega's "Out Run", Atari's "720" (which is doing even better than expected and earning extremely well) and the new Premier "Monte Carlo". Initial shipment of the latter piece no sooner arrived when out of the door it went. The first hit pin of '87, Doug calls it! Banner is now making preparations for a big anniversary celebration in early April.

Gaining ground. The Rowe video Jukebox has been steadily gaining operator fans, especially over the past eighteen months or so, as noted by Rowe veepee **Joel Freidman**. Joel spends a lot of time in the field giving personal assistance and guidance to operators and has noticed that more and more are making installations and showing interest in the models. Right now he estimates there are close to a thousand Rowe Video Jukeboxes installed across the country and he's anticipating increased market growth this year. We asked him about the new Rowe CD/45 combo jukebox (which can program both compact discs and 45's). He advised that the factory went into major shipments recently and has been getting excellent feedback.

Bally Midway To Manufacture Video Tape Rental Machine

AGO — Bally Midway Manufacturing nounced that it has entered into an nent to become the manufacturer of a ape vending and rental machine with nternational of Chicago.

y Midway currently manufactures perated amusement equipment and is sidiary of Bally Manufacturing ration.

contract also provides that Bally y will finish the development of the ne called "Mr. Flix", based on the de- y VKSI. A company spokesman stat- t Bally had been interested in video ental machines for some time and had pproached by a number of other com- to become the manufacturer of their nes. Its decision to enter into this nent with VKSI was based upon the ence of the concept of the overall system design presented by VKSI and VKSI's control of what are considered to be the most pertinent patents in the industry.

The machine, "Mr. Flix" is currently designed to hold over 450 tapes and will accept cash or credit card transactions. It automatically checks the customer's credit, vends the tape, records the rental or sale, and eventually bills the customer through approved credit cards. It will couple to a comprehensive network also provided by VKSI.

It was reported that VKSI will sell or lease the "Mr. Flix" machine. The company's intent from the beginning has been to provide to the machine owner a 100% turnkey operation including tape management, tape distribution and machine service.

Bally Midway Manufacturing Co. is headquartered at 10601 W. Belmont Ave. in Franklin Park, Illinois.

Y LIKE IT . . . " says Cinematronics' veepee Ken Anderson referring to the factory's hot Danger Zone" game! The two players are Chicago operators Jack Eilrich (Pinball Machines, nd Bryan Hubbard (Coin Machines, Inc.) and the occasion was a recent Atlas Dist. Inc. ring which showcased a terrific variety of coin-op amusement equipment.

1987 FAVA

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Nintendo And Data East Sign VS. License Pact

CHICAGO — Data East USA, Inc., a leading manufacturer of coin-operated video games, has entered into a VS. license agreement with Nintendo of America Inc.

Under the terms of the agreement, Data East will manufacture and distribute software for Nintendo's successful VS. System in the United States, Canada, Europe and Japan. Since all new licensee titles must be approved by Nintendo, the VS. System is assured delivery of additional high quality, high-earning software through the agreement with Data East, according to the company.

"Nintendo is very pleased to have Data East join our family of VS. licensees," stated Minoru Arakawa, president of Nintendo. "Data East's participation in our VS. licensing program assures operators of a steady stream of quality software."

Bob Lloyd, president of Data East added, "We are delighted to be a VS. licensee. We have some VS. System titles under development which look very promising. We are hoping to show at least one new VS.-Pak at the upcoming ACME convention, with shipments starting from April/May."

Nintendo's other VS. System licensees are: Jaleco, Tecmo, Sun Electronics and Konami.

Guilty Plea In Illegal Games Case

CHICAGO — One of four defendants indicted for violating federal copyright and trademark laws in Washington, D.C. in September 1986 pleaded guilty on January 23, 1987 to one count of interstate transportation in aid of racketeering.

Robert C. Fay, Director of Industry Affairs and Enforcement at the American Amusement Machine Association has reported that Joseph F. Nesline pleaded guilty in federal court in Washington, D.C. after the government promised not to ask for a prison sentence. Fay added that Nesline will be sentenced on March 10, 1987.

Nesline was charged with distributing 11 "unlawfully manufactured and unauthorized copies of video games such as Donkey Kong and Ms. Pac Man. He was also charged in a second indictment with distributing and transporting a variety of illegal video games from New Jersey to the District."

Fay added that no trial date has been set yet for Walter F. Riggin, Myron Sugerman and Alan P. Fishken who were also charged in the indictment.

Northwest Regional Dart Tourney Is Held In Portland

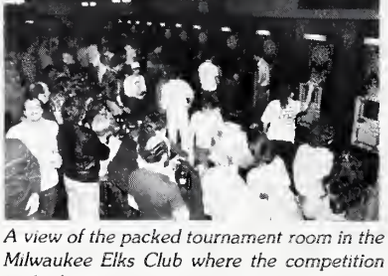
CHICAGO — The Northwest Regional competition in Arachnid's $50,000 English Mark Darts Bullshooter II national tour was held in Portland, Oregon, January 17 and 18, with 356 entries playing off in the four events, competing for $5000 in prizes.

The regional event drew players from Oregon, Washington, Idaho, Montana, Wyoming and Alaska and was co-sponsored by General Leisure of Portland who provided the English Mark Darts "4500" and "Super 6" models used in the tournament. The Super 6, with its new video monitor and target lighting, was especially popular among the players.

Mike Mecham of Eugene, Oregon was the weekend's big winner, taking home the top individual prize in the 78 Shooter Open Singles and teaming up with Diana Wall of Olympia,Washington for first place from the 59 team field in Mixed Doubles.

The next competition in the grand tour will be the Western Regional scheduled for February 21 and 22 in San Jose, California followed by the Northeast Regional in Buffalo, New York, March 14 and 15. The National Championship contest will be held in Chicago this coming May.

Pictured above (l-r) Arachnid's Bob Hodges and Singles winner Mike Mecham.



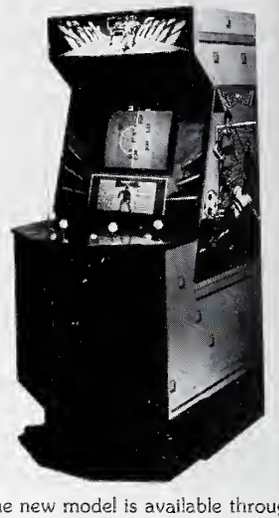
A view of the packed tournament room in the Milwaukee Elks Club where the competition took place.

Taito America's 'Kick And Run'

"Kick And Run" from Taito America is a dedicated game unique for its game format as well as its cabinet configuration. It captures all of the thrills and excitement of soccer, one of the world's most popular sports, complete with the strategies and techniques of the great international tournaments along with the actual sights and sounds of the fast-paced play.

From a host of countries, the player chooses the international teams that will compete, each with their own special playing strengths. Up to 4 players can challenge the computer or can team up to play each other. To achieve victory, Kick And Run calls for teamwork as well as aggressive individual skills such as good foot speed, ball control and shooting ability.

"With Kick And Run, Taito America proudly introduces its first multi-player cabinet," said Paul Moriarity, president. "This high-tech cabinet is not just attractive housing for state-of-the-art equipment, but is an integral, dynamic part of the game itself. It even includes a foot pedal which is the kick switch for a new level of realism."



The new model is available through tory distributors and further informa may be obtained by contacting Taito An ca Corp. at 660 S. Wheeling Road, Wh ing, IL 60090.

Industry Calendar

March 6-8: NAMA Western Convention; Reno Convention Center; Reno, NV; exhibition of vending & foodservice management.

March 20-22: ACME '87 (American Coin Machine Exposition); The Rivergate; New Orleans; exhibition of coin-op amusement equipment.

May 1-3: AMOA 1987 National Team Dart Tournament; Ramada Inn O'Hare; Chicago.

May 23-25: Arachnid 1987 BullShooter II National finals; Rosemont Ramada Inn; Chicago.

June 4-6: Ohio Coin Machine Association; Holiday Inn — Cleveland/Independence; Independence, OH; annual state convention & exhibit.

June 12-14: Illinois Coin Machine Operators Assn.; Holiday Inn Conference Resort; Decatur, IL; annual state convention.

October 29-November 1: NAMA national convention; Philadelphia Convention Center; Philadelphia; exhibition of vending & foodservice management.

November 5-7: AMOA Expo '87; Hyatt Regency; Chicago; exhibition of coin-op amusement equipment.

CASH BOX
WE TALK
TO PEOPLE
THAT COUNT

CHART INDEX

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

) (Zen of Aniquity/48/11/Almo – ASCAP) .. 66
nt (Howard Jones, adm. by Warner Tamerlane – 92
Lay (Troutman/Saja, adm. by Saja – BMI) 60
Moment (WB/Vera Cruz – not listed) 3
a Girl (Brockman – ASCAP) 9
take (Orange – ASCAP) 55
ne (Cliofine/Hidden Pun – BMI) 17
New (Latebond Ltd./adm. by WB – ASCAP) . 26
(All Seeing Eye/PolyGram – ASCAP/Better
olyGram Songs – BMI) 40
Help (Chappell/Intersong – ASCAP) 35
Up (WB. Music Corp./DQ/Silver Sun, adm. by
ASCAP) 42
a Vie (Lieberman/Music Corp. of Amer. Inc. –
'/BMI) 27
Of (Stone And Muffin/Rellla – BMI) 10
Go With Me (Panchin – BMI) 33
g Around (C'est/Famous – ASCAP) 97
g Up (Intersong/'Til Tunes – ASCAP) 74
l (Flyte Tyme Tunes – ASCAP) 29
olf (ATV – BMI) 53
(Ratt/Time Coast/Rightsong/Small Hope –
..... 90
iver Woman (Brockman – ASCAP) 91
pes (MCA/Booby Hart – ASCAP) 73
Dream (Roundhead – BMI) 43
Leave (Mighty Three (adm. by Mighty Three) –
?) 59
Get (Hynde House/Clive Banks – not listed) ... 98
Need (Boneidol/Rare Blue – ASCAP) 41
ody Have (Chong adm.by WB, Pet Wolf adm. by
ell – ASCAP/Warner-Tamerlane – BMI) 65
f (Music Corp. of America/Bayjun Beat – BMI)34
er (F.S. Limited PRS/Willin' David/Blue Sky Rid-
ll) 57
Fire (Bruce Springsteen – ASCAP) 46
For Tonight (Peraz, PRO/Kish Kish – CAPAC) 72
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Have You (Bush Burnin' – ASCAP) 77
Hold Me (Sister Fate – ASCAP/Pretty Man/Teete –
BMI) 83
Hooked On (Lifo – BMI) 86
How Much (Easy Action adm. by WB/Rude (adm. by
Warner Tamerlane) – ASCAP/BMI) 82
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(You Gotta) Fight For (Def Jam/Brooklin Dust –
ASCAP) 11
I Got (Charles Family/Alli Bee/Grabbitt – BMI) 89
I Knew (Chrysalis/Rare Blue – ASCAO/Little Shop of
Morgansongs – BMI) 52
I Wanna Go (Danny Tunes (adm. by Warner Tamerlane –
BMI/Buyrum/Raski (adm. by WB Music Corp. –
ASCAP) 21
I'll Be (Street Talk Tunes/Rock Dog/Frisco Kid(Adm. by
Colegems-EMI) – ASCAP) 14
Is This (Easy Action, Adm. by WB – ASCAP/Rude,
Adm. by Warner-Tamerlane – BMI) 61
Jacobs Ladder (Zappo/Bob-A-Lew/Basically Gasp –
ASCAP) 6
Jimmy Lee (Gratitude Sky – ASCAP/When Words Col-
lide/Bellboy – BMI) 67
Keep Your Hands (No Surrender/Warner-Tamerlane/
Eleksylum – BMI) 6
Kiss You (Eight Seconds – PRO CAN) 69
Land of (A. Banks/P. Collins/M. Rutherford/Hit &
Run – ASCAP) 48
Lean On (Interior – BMI) 45
Let's Go (Chong – adm.by Warner – Tamerlaine –
BMI) 32
Let's Wait (Flyte Tunes – ASCAP/Crush Club) 25
Light Of (Bruce Springsteen – ASCAP) 88
Livin' On (Bon Jovi/PolyGram/April/Desmobile –
ASCAP) 1
Love You Down (Ready For The World/Excalibur Lace/
Trixie Lou – BMI) 16
Make It (Almo/Irving – ASCAP/BMI) 81
Mandolin Rain (Zappo/Bob-A-Lew/Basically Gasp –
ASCAP) 24
Midnight (Stray Notes/Colegems/EMI/Acara –
ASCAP) 44
My Baby (Hynde House Of Hits/Clive Banks) 76
Nobody's Fool (Chappell/Eve Songs – ASCAP) 23
Nothing's Gonna (Prince Street/Almo – ASCAP/Screen
Gems – BMI) 84
Nothing's (Realsongs/Albert Hammond (adm. by WB) –
ASCAP) 30
Notorious (Tritec – not listed) 66
Open Your (WB Music Corp./Bleu Disque/Webo Girl/
Rafelson – ASCAP/Warner Tamerlane/Doraflo/Bertus
adm. by Warner Tamerlane – BMI) 2
Respect Yourself (East Memphis/Irving/Klondike –
BMI) 18
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Shake You (Charles Family/Alli Bee/Grabbitt – BMI) 12
Shelter (Little Diva – BMI/Little Steven – ASCAP) ... 58
Skin Trade (Tritec) 50
Smoking Gun (Calhoun St. adm by Bug/Robert Cray –
BMI) 80
Someday (Colgems-EMI/Tiger Shards/Irving/Calypso
Toonz – ASCAP/CAPAC – BMI) 28
Someone Like (Hallowed Hall/Red Network – BMI) . 58
Some Where Out (MCA/Music Corp. of America –
ASCAP/BMI) 19
Stand By (Rightsong, A. D. T. – BMI/Trio – ASCAP) 70
Stay The (Orange Village – ASCAP) 20
Stone Love (Delightful – BMI) 78
Stop To Love (April/Uncle Ronnie's – ASCAP/Dil-
lard – BMI) 15
Summertime (Washinwear – BMI/Beach House –
ASCAP) 93
Talk To Me (Music Corp. of America/Franne Gee/Right-
song – BMI/Del Zorro/Summa-Booma/Admin. by Aris-
ta-ASCAP) 22
That Ain't (Fate – ASCAP – 39
The Best (Not Listed) 96
The Final Countdown (Pub.not listed) 36
The Future's (Mabadaddi/I.R.S., Adm. by Criterion –
BMI) 100
The Honeythief (Virgin – Nymph – BMI) 54
The Lady (Almo – ASCAP) 87
The Next (Sin Drome/Blackwood – BMI/Chappell &
CO/French Surf Adm. by Chappell & CO – ASCAP) 95
The Way (Zappo (adm. by BOB-A-LEW) – ASCAP) .. 64
This Is (Joel Songs – BMI) 37
Tonight, Tonight (A. Banks, P. Collins, M. Rutherford,
Hit & Run – ASCAP) 38
Touch Me (Zomba Enterprises – ASCAP) 7
Victory (Delightful – BMI) 68
Walking Down (Blackwood/Bangophile/Spinning Ave-
nue (adm. by Bug)See Squared – BMI) 62
Walk Like (Peer International Corp. – BMI) 31
We Connect (Golden Torch – ASCAP) 47
We're Ready (Hideaway Hits – ASCAP) 13
What You (Myaxe/Almo/adm. by WB Music Corp-
PRS – ASCAP) 49
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Music Corporation of America/Young Millionaires
Club – BMI/Warm Springs – ASCAP) 4
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You Give Love (Bon Jovi/PolyGram/April//Desmo-
bile – ASCAP)71
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ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Know (The Tune Room/American Wordways –
') 62
(Troutman/Saja, adm. by Saja – BMI)6
s (WB/Vera-Cruz – ASCAP) 79
Don't (MCA – ASCAP) 48
k City (Big Audio Dynamics – BMI) 86
na Girl (Brockman – ASCAP) 9
n (Temp – BMI) 25
n (Larchris – BMI) 52
And (Mtume – BMI) 98
(All Seeing Eye/PolyGram – ASCAP/Better
PolyGram Songs – BMI) 3
Wait (WB/Walpergus/Hook And Line – ASCAP/
er Leigh – BMI) 82
t In (WB Corp./DQ/Silver Sun adm. by WM Music
– ASCAP) 36
La(Lieberman/Music Corp. of Amer. Inc. –
P/BMI) 35
ate (Critique/EMI – BMI) 81
Go (Panchin – BMI) 46
Share (Warner-Tamerlane/Buffalo Music Fac-
BMI) 51
l (Flyte Tyme Tunes – ASCAP) 37
er Love (Pub. not listed) 53
cey Street (Protoons/Turn Out Brothers –
P) 68
't Have (Rare Blue/Orca – ASCAP) 18
Disturb (Science Lab – ASCAP) 61
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No. 9 (Hip-Trip/Midstar – BMI) 13
Little (Beezer – ASCAP/Frustration – BMI) ... 43
(Rightsong/Frannie Golde/Gene McFadden/
a(Arista) – BMI) 2
ation (Trycet, Ferncliff – BMI) 56
Girl Friend (Kamalar/Let's Shine/Clinton St. – not
listed) 89
Girl Next (PolyGram/Better Nights – BMI) 67
Have You (Zomba Enterprises/Willesden – ASCAP/
BMI) 1
Heat Stroke (Max/Leosun – ASCAP) 80
He Wants (Glassghouse/Irving – BMI) 38
Hold Me (Sister Fate – ASCAP/Pretty Man/Teete –
BMI) 26
Hold On (Arrival – bmi) 17
How Do You Stop (April/Second Nature – ASCAP/
Blackwood/Janiceps – BMI) 29
I Got (Charles Family/Alli Bee/Grabbitt – BMI) 76
I Knew (Chrysalis/Rare Blue – ASCAP/Little Shop of
Morgansongs – BMI) 63
I Need (Flyte Tyme Tunes – ASCAP) 91
I Wanna(Mighty Three – BMI) 94
If I Say (not listed) 14
I'm Not Perfect (Bruce Woolley/April/Grace Jones (adm.
by DeShufflin) – ASCAP) 71
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Minding – ASCAP) 65
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Jimmy Lee(Gratitude Sky – ASCAP/When Words Col-
lide/Bellboy – BMI) 5
Jump Into My Life (Rare Blue – ASCAP – Kashif –
BMI) 31
Keep Your (Flight Tyme – ASCAP) 50
Lean On (Interior – BMI) 49
Let's Wait Awhile (Flyte Tyme Tunes – ASCAP – Crush
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Living All (Downstairs/C'index adm. by The Mighty
Three – BMI) 30
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den – BMI 23
Love You (Ready For The World/Excalibur Lace/Trixie
Lou – BMI) 87
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W.B.M/Warner Thunder/Rain Dance – SEASC) 41
Mary Goes (MCA/Unicity/Ready Ready/Moonwalk –
ASCAP/Trixie Lou/Ready For The World – BMI) ... 66
Misunderstanding (CBS/Huemar/Blackwood – BMI) . 69
New Dress (Slap Me 1 – ASCAP) 78
No Lies (Flyte Tyme Tunes/Avant Garde – ASCAP) . 75
Old Flames (Forceful (adm. by Willesden)/Willesden –
BMI) 64
Once Bitten (Vesta Seven/Almo – ASCAP/Sir Gant –
BMI) 97
Respect Yourself (East/Memphis/Irving & Klondike –
BMI) 27
Save The (Almo/Crimsco – ASCAP/Zigguart – BMI) 45
Send It (Off Backstreet/Streamline Moderene/Lauren
Wood – BMI) 11
Serious (Triage/Living Disc – BMI) 7
Sexappeal (Georgio's – BMI) 88
Sexy Girl (Bush Burnin'/Johnnie Mae – ASCAP) 73
Shake You (Charles Family/Alli Bee/Grabbitt – BMI . 95
She (Shockadelica/Almo – ASCAP) 24
She Knew (Downstairs/Gribbilt/Mighty Three – BMI) 84
Shiver (Gratitude Sky – ASCAP/Bellboy – BMI) 83
Showing Out (Terrace – ASCAP) 33
Situation #9 (Jay King IV – BMI – 5
Six(Parisongs – ASCAP) 42
Slow Down (MCA/Brampton/Virgin – ASCAP) 4
Someone (Noted For The Record/MCA – ASCAP/
Someone Like (Philly World – BMI) 21
Somehow, Someway (Widr – BMI) 96
Something About (Wiz Kid/Irving – BMI) 60
Something Special (Off Backstreet/Limited Funds –
BMI) 55
Stay (WB/E/A/Make It Big – ASCAP/Rockwood –
BMI) 12
Stone Love (Delightful – BMI) 34
Stop To (April/Uncle Ronnie's – ASCAP/Dillard –
BMI) 19
Sweet Love (Old Brompton – ASCAP/Derglenn –
BMI) 90
Take It (Bush Burnin'/Khari Intl. – ASCAP) 8
Take It From Me (Tuneworks – adm. by Careers/Rey-
don/Franne Gee/Rightsong – BMI) 47
Tears On My (Intersong – ASCAP) 44
The Lover (Tpyge – BMI) 99
They Long (Jac/Blue Seas – ASCAP) 77
Thing For You (Super Blue – BMI) 74
Thinkin' About Ya(Dancia, BMI) 22
Time Out (Publisher Pending) 70
To Be Continued (Jobete/Tall Temptations – ASCAP) 40
Together (Warner-Tamerlane/Deertrack – BMI/Martin
Page – ASCAP) 59
Two People (Myaxe/Almo, adm. by Warner Bros. –
PRS/ASCAP) 92
U-Turn (A. Naga – BMI) 39
Victory (Delightful – BMI) 72
You Better (Perk's/Duchess – BMI) 32
You Got It (Holmes Line – ASCAP) 15
You Send The Rain Away (Irving/Glasshouse/American
League/BMI) 57
Zero In July (Crystal Isle/Mark Bynum/Electric Apple –
BMI) 58

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

e In The Crowd (AMR-ASCAP/Nashion-BMI) .. 42
is Moment (Alfa/WB/Vera Cruz) 71
s Got A New Baby (A Little More/Sharp Circle/
Artie-ASCAP) 9
d Out (Jason Dee-BMI/Mr. Mort-ASCAP) 74
Stop My Heart From Loving You (CBS/Cross-
Tree Group/Kieren Kane-ASCAP) 53
e Bells (Leeds Music) 85
nter(April-GSC-ASCAP) 72
Driving Rain (Sounds of the Southwind-BMI) 93
ry Girl Going To Town (Axbar Prod./Vivian Rae-
..... 87
oy Man (Michael H. Goldsten/Lyle Lovett –
AP) 34
lyself To Sleep (Irving – BMI) 100
t We Shine (MCA Music/Don Schlitz/Fourth Floor/
Kitchen-ASCAP) 98
t You Go And Leave Me (Sunbury/Canada Ltd.-
AC) 89
Be Cruel (Elvis Presley-BMI) 50
Go To Strangers (MCA-ASCAP) 32
for You for Years (WB/Two Sons/Lodge Hall-
AP) 49
n To Thirty-Three (Forrest Hills/Al Galico/MCA/
Road-BMI/ASCAP) 97
n the Sky (Le-Bone-Aire/Vicious-ASCAP) 19
er (Statler Bros.-BMI) 6
Ride Horses Too (Mid-Summer Music/AMR Pub.
ASCAP) 56
Will (Michael H. Goldsen/Lyle Lovett-ASCAP) .. 76
bye Song (A Little More Music/Sharp Circle-
AP) 77
lbye's All We've Got Left (Goldline-ASCAP) 80
Have You (Briarpatch/Englishtown – BMI) 35
ies On Parade (Zoo Crew adm. by Colgems-EMI-
AP) 33
Past Forever (Rick Hall – ASCAP) 36
ecoming '63 (Blackwood/Larry Butler & South
Wing-BMI/ASCAP) 25
How Can You Mend A Broken Heart (Gibb Bros., adm.by
Unichappell-BMI) 67
How Do I Turn You On (Lodge Hall/Rick Hall –
ASCAP) 20
I Can't Win For Losin' You (Rick Hall – ASCAP) 1
I Never Met A Man I Didn't Like (Irving/Beckaroo-BMI)96
I Only Wanted You (Tree/Cross Keys-BMI/ASCAP) .. 13
I Take The Chance (Acuff-Rose-Opryland Music Inc.-
BMI) 84
I Thought You Were Already Gone (Big Cypress Pub.-
BMI) 86
I Wonder If I Care As Much (Acuff-Rose Opryland-BMI)68
I'll Come Back As Another Woman (Let There Be Music
c/o So. Writers Group USA/Irving – ASCAP/BMI) ..7
I'll Die Trying (This Side Up Music-SESAC) 90
I'll Still Be Loving You (Warner-Tamerlane/Love Wheel-
BMI/MCA Music/Chriswald/Hopi Sound-adm. by Chap-
pell & Co., Inc.ASCAP) 11
I'm A Little Boy Again (WB-BMI/Bob Montgomery-
ASCAP) 82
It Only Hurts When I Cry (Cross Key Pub. c/o Sunbury
Music Canada) 81
It Takes A Little Rain(To Make Love Grow) (Tom Collins
Music Corp.-BMI) 58
It's Goodbye And So Long To You (Intersong/Chappell
& Co.-BMI) 61
It's So Easy (Lipsmackin' Music Co.-BMI) 94
Keep The Faith (April/Keith Stegall-ASCAP/Hall-Clem-
ent/Welk-BMI) 52
Kids Of The Baby Boom (Bellamy Brothers-ASCAP) . 21
Leave Me Lonely (WB/Gary Morris – ASCAP) 22
Let The Music Lift You Up (Two Sons/Warner-Tamer-
lane/WB-BMI/ASCAP) 40
Let's Be Fools Like That Again (Old Friends-BMI) 38
Like An Oklahoma Morning (Little Bill/Little Amber-
BMI) 57
Lone Star State Of Mind (Lucrative/Bait and Beer-
BMI) 45
Long Gone Lonesome Blues (Acuff-Rose-Opryland/Hir-
iam-Rightsong-BMI) 99
Lovin' That Crazy Feelin' (Tree/Strawberry Lane-BMI)29
Midnight Girl/Sunset Town (Almo/Don Schlitz-ASCAP)8
Moon Is Still Over Her Shoulder, The (Lawyer's Daugh-
ter – BMI) 39
Mornin' Ride (Chappell-ASCAP/Unichappell-BMI) 3
Need A Little Time Off For Bad Behavior (Window Music
Pub. Co. Inc./Goodlat Music/Robin Sparrow Music-
BMI) 73
No More Mr. Nice Guy (McCracken/Piece Of The Action-
ASCAP) 79
No Place Like Home (Writers Group/Scarlet Moon-BMI)4
Ocean Front Property (Tree/Larry Butler/Blackwood-
BMI/South Wing-ASCAP) 14
Oh What A Night (Jack & Bill/Ranger Bob/Hall-Clem-
ent/Maplehill-ASCAP/BMI) 64
Old Bridges Burn Slow (Lowery-BMI) 47
On And On (Artist-ASCAP) 31
One Of The Boys (Southern Grand Alliance-ASCAP) 62
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BMI) 37
Quietly Crazy (Cavesson-ASCAP/Tapadero-BMI) 48
Right Hand Man (Earthly Delight-BMI) 2
Rose In Paradise (Blackwood-BMI/April-ASCAP) 26
Say Lady We Let It Slip Away (Little Acorn/Light
Switch-BMI) 92
Senorita (Almo/Little Memo/Danny Flowers-ASCAP)51
Single Bar Lullaby (Custom Show Pub.-BMI) 95
Small Town Girl (Tree/Cross Keys-BMI/ASCAP) 10
Straight to the Heart (Rondor, c/o Irving-BMI/Chappell-
ASCAP) 5
Take A Little Bit Of It Home (Al Galica-BMI) 59
Take My Wings Off (BMI Music) 91
Take The Long Way Home (Song Pantry/Believus Or
Not/Warner-Tamerlane-BMI) 16
Talkin' To The Moon (Larry Gatlin-BMI) 15
The Bed You Made For Me (Sportsman-BMI) 27
The Right Left Hand (Frizzell c/o Welk-BMI/Cavesson c/
o Merit-ASCAP) 18
The Rock And Roll Of Love (Jack And Bill/o/b/o Itself &
Ranger Bob/Chappell/Senrenity Manor-ASCAP) 30
Then It's Love (Dennis Linde Music – BMI) 69
There's Still Enough Of Us (New Albany-BMI) 54
They Only Come Out At Night (Rick Hall/Alabama
Band-ASCAP) 66
This Ol' Town (Riva Music Ltd./Dejamus, Inc.-
ASCAP) 28
To Know Him Is To Love Him (Vogue Music-BMI) 55
Twenty Years Ago (Warner House-BMI/WB Gold-
ASCAP) 12
Two-Name Girl (Unichappell/Vanhoy/Distorion-BMI) 78
Wall Of Tears (April/Lionhearted/New And Used-
ASCAP) 88
Walk Me In The Rain (Wherefore/Lawyer's Daughter-
BMI) 63
We Always Agree On Love (Brother Bill's-ASCAP) .. 80
What Am I Gonna Do About You (Tapadero/Jim's Alli-
songs-BMI) 43
What Can I Do With My Heart (Oh The Music-BMI) .. 17
When a Woman Cries (Tapadero (a div. of Merit)-BMI/
Cavesson (a div. of Merit)-ASCAP) 44
When I'm Over You (Music City Music-ASCAP/Com-
bine-BMI) 70
When Something Is Good Why Does It Change (Boce-
phus Music-BMI) 75
Wild-Eyed Dream (Tree-BMI) 41
You Still Move Me (Pink Pig Music-BMI) 24
You Left Her Lovin' You (Freaky Stan/Watch Cat/Sec-
ond Serve-BMI 83
You're The Power (Colgems-EMI-ASCAP) 46
You've Got A Right (Crosskeys-ASCAP/Old Friends-
BMI) 60
You've Got The Touch (Alabama Band, a div. of Wild
Country-ASCAP) 23

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